

# MUSICAL AMERICA

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## BOSTON OPERA CO. PLANS COMPLETED

Imposing List of Artists and Operas  
Indicates Record Season for  
Russell Organization

From the Paris office of the press department of the Boston Opera Company Edward W. Lowrey, press representative, there has just come the first formal announcement of the complete plans for the season of 1913-14 at the Boston Opera House. The announcement comes somewhat later than usual because of the delay caused by negotiations pending with certain important artists, Director Henry Russell, not wishing to make any detailed statement as to his plans until they were fully matured.

The statement is full of promise of the most brilliant season in the history of opera in Boston.

The list of artists who are under direct contract with the Boston Opera Company and therefore will form the nucleus of the organization follows. The asterisk (\*) indicates that the singer is a member of the company for the first time.

**SOPRANOS**—Elizabeth Amsden, Ada Androva,\* Margherita Beriza,\* Lucrezia Bori, Lina Cavalieri,\* Jeanne Deck, Emmy Destinn, Louise Edvina, Mary Garden, Juliette Gauthier,\* Kristine Heliane,\* Irene Jonani, Adrienne La Silva,\* Lucille Weingartner, Nellie Melba, Vera Nette,\* Alice Nielsen, Louise Reger,\* Julia Ritter,\* Evelyn Scotney, Myrna Sharlow, Luisa Tetrazzini.

**MEZZO SOPRANOS AND CONTRALTOS**—Maria Glaessens, Ernestine Gauthier, Maria Gay, Elvira Leveroni, Golda Mandell,\* Margarete Matzenauer,\* Lydia Archinard-Rienskaja,\* Cara Sapin,\* Jeska Swartz.

**TENORS**—Edmond Clément, Louis Nern Deru,\* Edoardo Ferrari-Fontana, Lorenzo Fusco,\* Ernesto Gioccone, Aristodemo Giorgini,\* Jean Jerville,\* Leon Laffitte, Giovanni Martinelli,\* Lucien Muratore,\* Gaetano Pini-Corsi,\* Alfredo Rautella,\* Vincenzo Tanlonco,\* Jacques Urlus, Giovanni Zenatello.

**BARITONES**—Mario Ancona,\* Ramon Blanchart, Henry Danges,\* George Everett, Rodolfo Fornari, Alban Grand,\* Vanni Marcoux, Arnaldo Neumarker,\* Attilio Pulcini, Pietro Tortorici.\*

**BASSES**—Edward Lankow, Paolo Ludikar,\* Jose Mardones, Michele Sampieri, Aristodemo Sillich, Luigi Tavecchia, Howard White, Taddeo Wronsky.

### The New Singers

From time to time, as the contracts have been signed, the engagements of many of the foregoing artists have been noted and commented on in MUSICAL AMERICA, but in several instances the information is given now for the first time. Unusual interest will centre in the return of Mme. Melba after a considerable absence from Boston, and in the fact that Mme. Cavalieri will be heard on numerous occasions in a variety of rôles. Mme. Tetrazzini's engagement which heretofore has been in doubt, is now assured. Among the new sopranos are a number of American girls who are returning to their native land to sing in opera for the first time. Included among these are Mmes. Androva, Gauthier, Jonani, Nette and Rieger. Mme. Beriza has had considerable experience in the French provinces, as well as at Paris, where she has sung frequently at the Opéra Comique. Mme. LaSilva will be heard in coloratura rôles. Mme. Heliane, born of Scotch parents in India, was a member of the Metropolitan Opera Company for one season and was engaged once before for Boston, but was prevented by illness from fulfilling her contract.

Among the contraltos chief interest will center in the announcement of the engagement of Mme. Matzenauer. Mme. Archinard-Rienskaja will be an interesting newcomer in certain rôles which formerly were associated with Mme. Gay, who will not return till toward the close of the season.

The tenor section will have Edmond Clément, Louis Deru, Leon Laffitte and Lucien Muratore for the French repertoire and MM. Ferrari-Fontana, Giorgini, Martinelli and Zenatello in Italian parts. Mr. Urlus will return to sing *Tristan* and perhaps in "Die Meistersinger" and MM. Ferrari-Fontana and Laffitte likewise will essay performances in German.



KATHARINE GOODSON

Distinguished English Pianist, Who Will Make Her Fifth American Tour this Season. (See Page 2)

The baritones are almost equally formidable with Mario Ancona, Henry Danges and Vanni Marcoux at their head. Mr. Russell has been endeavoring to secure Signor Ancona ever since his arrival in Europe last April. Now the singer's presence is assured in Boston during a period of three months. Paolo Ludikar is a Russian bass who has been singing in Buenos Ayres during the present Summer.

### "Guest" Singers

The appended list contains the names of artists who regularly are members of the Metropolitan and Chicago Opera Companies. Under existing arrangements they will make occasional visits to Boston:

Frances Alda, Pasquale Amato, Alessandro Bonci, Edmund Burke, Enrico Caruso, Julia Clausen, Florêncio Constantino, Charles Dalmorès, Olive Fremstad, Johanna Gadski, Otto Goritz, Frieda Hempel, Lillian Nordica, Giovanni Polese, Mabel Rieglmann, Rosa Raisa, Minnie Saltzman-Stevens, Antonio Scotti, Maggie Teyte, Carolina White and Alice Zeppilli.

The conductorial staff and the force of workers whose duties keep them behind

[Continued on page 26]

## CENTURY OPERA'S OPENING POINTS TOWARD SUCCESS

Amazingly Good Production Given  
"Aida" under Trying Conditions  
of an Inaugural Performance —  
Most Ambitious of All Opera-in-  
English Undertakings Amply  
Justifies Itself—Much to Praise  
in Singing of the Principals —  
Calculations of the Sceptics Up-  
set by the Aborns

By far the most pretentious effort in the endeavor to popularize moderate-priced opera in the vernacular that has been consummated in this city in years—if not, indeed, at any period of its musical history—had its inception last Monday evening when the Century Opera Company of New York, managed by the Aborn brothers, began its career at the Century Opera House with a performance of Verdi's "Aida." It is scarcely necessary at this moment to expatiate anew upon the artistic and utilitarian aims and ideals of the organization or to indulge in retrospection over the incidents and circumstances of its formation, all of which are familiar to readers of this journal. It would be rashly hazardous, of course, to accept the first performance as an entirely trustworthy warrant for predictions concerning the eventual fortunes of the enterprise, in view of the weaknesses, crudities and shortcomings inevitably attendant upon an occasion of this kind. Days and weeks must elapse before the complex mechanism of such a venture can reasonably be expected to run unimpeded.

Nevertheless it would be idle to deny that the première in question augured most auspiciously for the future; in fact, quite upset the calculations of the sceptics (of whom there were droves) who had come incontinently to scoff. The general impression of the evening was something akin to amazement. The audience was not of the type which the Century people desire ultimately to create. It consisted largely of seasoned operagoers, hardened by experience and fastidious to a degree. It was brilliant and it filled the house completely. There was, on the whole, a commendable disposition to leniency in judgment, though before the close of the evening it was recognized that not a few elements in the representation could be appraised strictly on their merits. At any rate, the hearers were unstinted in their applause at the conclusion of each act (there was laudable reticence in the matter of the usual disturbing plaudits during the course of the acts) and there were numerous curtain calls for the artists. No speeches were forthcoming, though at the close of the second act the audience seemed disposed to expect them.

Viewed as an entity the performance was probably superior to those put forth by the opera houses of Italian and French cities of moderate size. Probably no higher compliment could be paid it than to assert that it stood in no great need of special excuses on the score of the low prices at which it was offered, and it seems actually unlikely that it need be so condoned once a greater smoothness and homogeneity in the working of all contributory factors has been attained. Musically and in point of scenic mounting and costuming there was much that was exceedingly meritorious last Monday.

### English Clearly Enunciated

The general standard of English enunciation also gave cause for real gratitude—considerably more, one is inclined to note,

[Continued on page 2]



## PEN AND INK SNAP SHOTS AT CENTURY OPERA'S FIRST "AIDA"



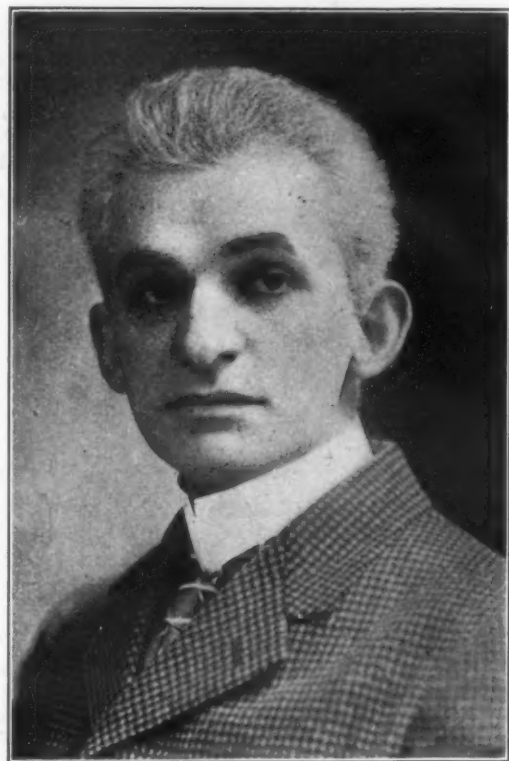
"Aida" Characters as They Appeared to Cartoonist Viafora in an Orchestra Chair. Left to Right, "The King," George Shields; "Amonasro," Louis Kreidler; "Aida," Elizabeth Amsden; "Rhadames," Morgan Kingston; "Amneris," Kathleen Howard, and "Ramfis," Alfred Kaufman

### CENTURY OPERA'S OPENING POINTS TOWARD SUCCESS

than have most past performances of American artists at the Metropolitan. Of course in this connection it is also well to remember that clear enunciation in a house of the dimensions of the Century Theater entails fewer difficulties than in the vast spaces of the Metropolitan.

If the performance might justly have been censured as almost totally deficient in atmosphere the explanation is readily to be found in the extreme nervous tension under which those on the stage and in the orchestra were laboring for the greater portion of the time. On the stage the result was often awkwardness and an unmistakable self-consciousness detrimental to a finish of ensemble. But a far more serious defect, and one not, unfortunately, in the power of the performers to remedy, was the acoustic qualities of the Century Theater. This fact is, in truth, not precisely of recent discovery, and in view of it there has been much conjecture as to the reason for selecting for so ambitious a scheme a house of which the acoustics are practically certain to prove deleterious. The answer is obviously that no other theater in New York, either in size or stage facilities, is so well adapted to subserve operatic pur-

poses. But last Monday showed the contentions of those who had claimed that im-



Milton Aborn, Who Shared with His Brother in the Success of the Pre-

movements had been effected through the modification of sundry details in the au-

ditorium to be groundless. The place is as defective as ever in this particular respect, though there was much divergency of opinion among those seated in different parts of the house as to the precise nature of the defects. In consequence it is reasonable to assume that not a few of the vocal flaws of which certain participants seemed guilty must in reality be attributed to very different conditions, so that, paradoxically speaking, much of the singing may have been better than it seemed.

In considering the Century Opera performances as a legitimate test of the problem of opera in English the quality of translations used must be taken into account quite as conscientiously as the general character of enunciation. Certainly the version of "Aida" employed last Monday was not exemplary. The Century Company is generously financed and can well afford to pay the necessary emolument for translated texts that shall be more than merely passable and certainly better than the clumsy and often strangely distorted affair that is made to serve in the present instance. The necessity for a really poetic and fluently singable text will be more than ever apparent when the scheduled Wagnerian dramas are mounted.

#### Newcomers in Chief Roles

It is said that three-fourths of the singers in the Century company are American or English by birth. Many of them have been transferred to the new organization from the former Aborn company. On Monday evening, however, the three leading rôles were in the hands of newcomers. Elizabeth Amsden was the *Aida*, Kathleen

Howard *Amneris*, and Morgan Kingston the *Rhadames*. Louis Kreidler, a baritone,



Sargent Aborn, Associated with Milton Aborn in the Management

who has sung small rôles at the Metropolitan and large ones with the Aborns, was

[Continued on next page]

### KATHARINE GOODSON FRIEND OF AMERICAN MUSIC

EVERY artist who attempts to win fame in the concert field in the present day must possess individuality. It is this that has been recognized by investigators of musical events as a determining factor in the matter of success. "Average artists" are no longer applauded and their fate is soon settled by public, press and the more restricted musical world.

Particularly in the world of pianism is this true. And in a piano year such as America is to have this season an artist must indeed be eminent to expect to win note.

Katharine Goodson, the English pianist, who will sail from her home in London shortly for her fifth American tour, is one of the fortunate possessors of individuality. If Miss Goodson has achieved distinction abroad and in America it is largely because of this. Her playing is that not only of a mistress of the pianist's art, but also that of a serious musician, who has made her own the profounder problems of the art of

music. On her last American tour, made two years ago, Miss Goodson scored some of the biggest successes of her career. Her performance of the difficult César Franck Quintet, with the Kneisel Quartet; of the MacDowell "Sonata Tragica," at her Carnegie Hall recital in New York; of the infrequently heard Mozart Sonata in A Major, the one with the superb variations, a work which she invests with poetic charm and that delicacy and regard for filigree work which few modern players can exhibit; and also her playing of the various concerti of the masters with leading orchestras throughout the country, established her reputation as an artist of the first rank all the more securely.

Miss Goodson stands to-day among the foremost exponents of the pianistic art. Her command of the larger, as well as the lesser works, makes her an artist on whom one may depend to "deliver the goods," regardless of whether she is booked for a recital or an orchestral appearance. This

is quite as individual an attainment as being a Chopin or Beethoven specialist.

And let us not forget! On her tour last season, beginning in January with a recital in London and taking her through the leading Continental cities, Berlin, Munich, Dresden, Frankfurt, Hamburg and closing in March in Helsingfors, Miss Goodson did valiant service for American music. On the majority of her programs there stood as a *pièce de résistance* the "Sonata Tragica" of our own Edward MacDowell. Is this not proof of what this artist thinks of American music and of her appreciative attitude toward the country which she will visit this season? A. W. K.

#### Royal Surgeon-Violinist Attends Mme. Morena, Injured at Munich Opera

MUNICH, Sept. 15.—Berta Morena, the Wagnerian soprano, who sang two seasons ago at the Metropolitan Opera House, wrenched her arm while she was singing *Isolde* last night and had the distinction of having her injury attended by Prince Ludwig Ferdinand of Bavaria, who is both a surgeon and an active member of the orchestra of the Munich Royal Opera. Al-

though Mme. Morena suffered considerable pain, she insisted upon completing her part in the performance and was then attended by the royal violinist-physician.

#### WARNING!

Owing to the popularity of "Musical America," a number of unauthorized persons are collecting subscriptions as an easy form of swindle. The latest instance of this kind has recently been brought to our notice from Boston, where, it seems, a certain Miss Stewart, who gave her address as No. 112 Warren Street, Stoneham, Mass., collected several sums for subscriptions to "Musical America." There is no such person at that address. Meantime, the subscriptions collected by Miss Stewart have not been received at this office.

We advise all readers of our paper to send their subscriptions direct to this office, or to pay them only to our accredited representatives.

The Musical America Company.



## CENTURY OPERA'S OPENING POINTS TOWARD SUCCESS

[Continued from page 2]

*Amonasro*, while George Shields and Alfred Kaufman were the respective impersonators of the *King* and *Ramfis*.

Neither Miss Amsden—who hails from Boston—nor Mr. Kingston—whose vocal endowments were more or less sensationally brought to light some time ago when he worked as a miner in Wales—disclosed a very persuasive measure of dramatic instinct. Miss Amsden's portrayal lacked the suggestion of breadth and of inherent nobility. It was even inclined toward the mincingly coquettish, a fact which her curious tight-fitting attire, not suggestive of a lithe-limbed cabaret dancer, served further to accentuate. In her voice the soprano has an agreeable asset. Rather light of texture it is nevertheless pure in quality, of real charm and well equalized, though seemingly capable of no great emotional warmth or variety of shading. Perhaps it was nervousness that prevented her from ever achieving or even attempting a *pianissimo* high tone. Mr. Kingston possesses an organ of resonant, virile quality which he is inclined to force a good deal



Photo copyright by Mishkin.

Walter Wheatley,  
as "Rhadames"

Alfred Kaufman,  
as "Ramfis"

Louis Kreidler,  
as "Amonasro"

Gustav Bergman,  
as "Rhadames"

Morgan Kingston,  
as "Rhadames"

Upper Circle, Elizabeth Amsden, the "Aida" of Monday; Center, Alfred Szendrei, conductor; Below, Mary Jordan, the "Amneris" of Tuesday night

who will be remembered as having conducted Wagnerian performances two years ago for the Chicago company, disclosed himself as a conductor of some excellent qualities and others not so excellent. He is fiery and knows how to communicate his energy to the orchestra. There were a number of intelligent features about his reading of the score. On the other hand, his good qualities could not definitely atone for his lack of poetic feeling and for the unbelievably fast tempi at which he took this music. Elasticity was wanting, as was all trace of dramatic *rubato* and often del-

As *Amneris* Miss Jordan, well-known as a concert-artist, carried her work to a successful conclusion. It is said that she has sung the part before. Vocally she gave much pleasure and as the drama

Yesterday's performance was heard by a well-filled house and won a legitimate success. In the first place let it be known that no claque was in evidence and that the demonstrations of approval were spontaneous and sincere. \* \* \* The Century Opera Co. opened its first season with a very creditable performance of Verdi's never failing "Aida."—Maurice Halperson in *New Yorker Staats-Zeitung*.

All told, then, grand opera in English got away to a flying start with hearty public support. It now has an opportunity to work out its own artistic salvation, and it has eight months more in which to succeed or fail.—Edward Ziegler in *The Herald*.

The performance was in many respects vigorous and picturesque. It was not at all points notable for dramatic life nor for the vivid high light and shadows for which this opera gives abundant opportunity; yet several of the scenes were not without brilliancy and the strong effects which can hardly fail in any respectable performance of "Aida."—Richard Aldrich in *The Times*.

Good opera in English has been long in coming



Lois Ewell, One of the Alternating Sopranos in "Aida"

more than prudence warrants. Moreover, his singing is deficient in style. With further study he should be able to make much of himself. As Mr. Kingston's stage experience began only with the performance under consideration it is useless to censure his lack of routine. Indeed, he made little attempt at acting. His enunciation was a model of clarity and distinctness.

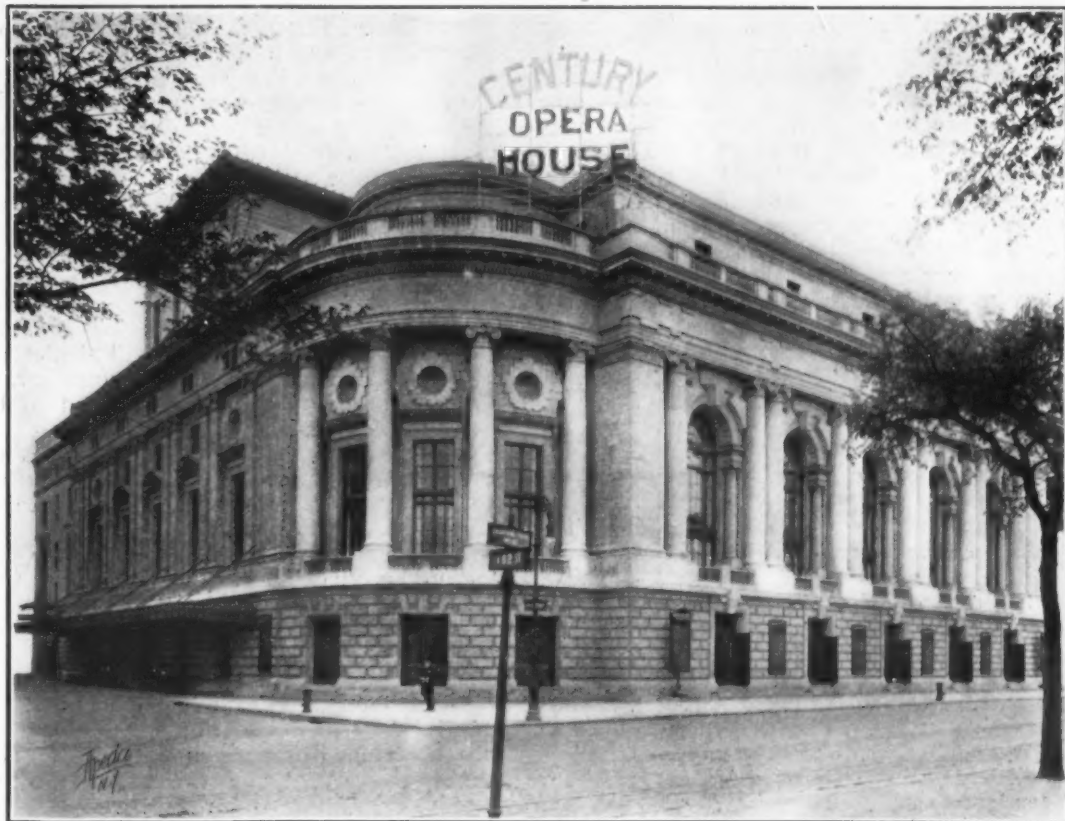
Kathleen Howard showed from the outset the results of her rigorous training in Germany. Dramatically her performance proved one of the most consistently elaborated, convincing and emotionally eloquent interpretations of *Amneris* heard in New York in some years. It was as graceful in gesture and admirably plastic in pose as it was compelling in its dignity, breadth and, in the last act, in moving poignancy of utterance. Vocally Miss Howard was not always heard to best advantage on Monday. Hers is a voice of mezzo-contralto cast. Her lower tones lacked body and resonance (though here again acoustic conditions may have been to blame) and the upper register was at times thin, forced and strident, though there is warmth and color in the medium range. Her phrasing was inclined occasionally to be spasmodic and choppy. Miss Howard received flowers in abundance at the close of the second act.

Louis Kreidler's *Amonasro* was of quite exceptional excellence from every point of view. One longs to hear him in a larger part. The *Ramfis* of Mr. Kaufman and the *King* of Mr. Shields were more than adequate, though it is not possible to say as much for Florence Coughlan's delivery of the lovely, exotic music of the *Priestess*.

### Chorus Well Constituted

The chorus was well constituted vocally and acquitted itself with considerable credit in the triumph scene. Here, with the co-operation of the conductor, Alfred Szendrei, a genuinely rousing climax was built up.

Mr. Szendrei, who is a Hungarian and



Century Opera House, Formerly New Theater, Which Now Reverts to the Form of Entertainment for Which It Was Designed

icity, though the opening of the third act was deftly handled. There was, moreover, frequent rhythmic disparity between the orchestral forces and those on the stage, though this will doubtless disappear in due course of time. If the brass department seemed on occasion to militate against a proper balance of orchestral tone the fault may have been that of the unhappy acoustic scheme rather than Mr. Szendrei's or the makeup of the orchestra.

HERBERT F. PEYSER.

### The Second Night's "Aida"

There was almost equal enthusiasm displayed at the second performance, on Tuesday evening, when the impersonators of *Aida*, *Amneris*, *Rhadames* and *Amonasro* were Lois Ewell, Mary Jordan, Gustav Bergman and Thomas Chalmers. The general character of the performance was similar to that of the opening evening, though occasionally one or two of the principals found trouble in "keeping in," due doubtless to insufficient rehearsal.

Miss Ewell has a voice of dramatic texture which, when she gave it its full rein, rang out with clarity and brilliance. At times she sacrificed vocal to purely histrionic effects.

progressed she quickened the pace of her acting, which seemed a trifle slow in the opening scene. Mr. Bergman, heroic tenor in voice and build, scored heavily in the "Celeste Aida." He was applauded to the echo. He carried himself well throughout and acted with a great deal of dramatic fire. Mr. Chalmers made the figure of *Amonasro* impressive and sang beautifully. His enunciation was excellent, as was that of the other principals.

Mr. Szendrei conducted with even more authority than on the occasion of the premiere. His reading of the score also profited by slower tempi than at the first performance. Messrs. Kaufman, Shields and Dalhart again sang *Ramfis*, *The King* and *The Messenger*, while Miss Coughlan struggled with the music of the hidden *Priestess*, again tremulously. A. W. K.

What other New York papers thought of the performance:

Last night's performance was one in which there were merits numerous enough to command respectful consideration.—W. J. Henderson in *The Sun*.

Success beyond expectation crowned last night the Century Opera Company's first effort to offer to the people of New York grand opera in English at regular theater prices.—Max Smith in *The Press*.



Kathleen Howard, American Contralto, as "Amneris"

to New York, but the most liberal experiment of its kind ever planned here had a first public trial last night, and the Century Opera Company's great start surprised the natives.—W. B. Chase in *The Evening Sun*.

Last night's performance of "Aida" was not only a highly creditable one but it was a demonstration that by the use of an English text the understanding of the drama was greatly increased without any appreciable loss of musical expression.—Sylvester Rawling in *The Evening World*.

Opera is opera, whether you pay \$6 for a seat or \$2, or go in free. The performance of "Aida" last night was not merely a creditable performance at a \$2 scale of prices, it was a creditable performance of "Aida." Who has heard a perfect performance of "Aida"? Even the Metropolitan's vaunted production is not perfect.—Pitts Sanborn in *The Globe*.



## Russian Critic Believes He Has Discovered Real American Music

Ivan Narodny Records His Impressions of the Compositions Performed at the Recent MacDowell Festival—National Spirit in Our Music Will Be Based on the Future, Not on Tradition, He Maintains

By IVAN NARODNY

AFTER having written a series of articles on the characteristic music of the foreign residents of New York, I was curious to ascertain whether there was also an American music with distinctive racial qualities. In this respect the music festival of the MacDowell Colony in Peterboro, N. H., offered rare opportunities for observation, and I decided to make the trip.

Having arrived in the colony, I was gratified to find that the program of the festival included among others the compositions of the most typical group of our young composers. Beginning with the orchestral "Indian" Suite of MacDowell, the festival program contained representative works by Stillman-Kelley, Henry F. Gilbert, Arthur Farwell, Mabel W. Daniels and Edward Burlingame Hill.

Some of the other works of these composers were already familiar to me, but here was an opportunity to hear their efforts in a new experimental form. The isolation of the place of the performance from a cosmopolitan atmosphere like that of New York gave to the whole a graphic background and made the mind keen to critical judgment.

That art and nature, spirit and soil are eternal twins was already the firm belief of the late Edward MacDowell when he built his primitive-looking log cabin in "Deep Woods" on his farm in Peterboro. It was this very fact that inspired him to write melodies that rose directly from the soil, like the mist that rises during Summer nights. In this respect, to my mind, his "Indian Suite" (written at this place) is one of the choicest of his compositions, because it breathes the very air of the American soil. The building of this colony to honor the memory of this pioneer American composer is truly one of the most remarkable steps in this country's musical life and should be kept sacred as such for coming generations.

There can be no stronger aid for the creative artist, be he composer, painter or musician, than to feed his soul with silence

and simple surroundings. To make his home a center of attraction to artists working in various fields, who, by being brought into social contact, may learn fully to appreciate the fundamental unity of the separated arts, Mrs. MacDowell has founded this Memorial Colony. What she has ac-



Road Leading to the MacDowell Colony at Peterboro—center, Lewis M. Isaacs, a MacDowell Pupil at Work Composing; Henry F. Gilbert and His Family at Peterboro.

complished through sheer will power is a marvel, for all the buildings and studios of the colony are the results of her Winter's earnings by lecture-recitals given throughout the country during the past six years.

Approaching the colony in early morning, I felt as if I were a pilgrim to some monastery or aesthetic center. The dusty road, with inviting rows of trees on both sides, was not less idyllic than the cottage, called "The Lower House." Here all the members of the community had already assembled for breakfast. Entering, I found it a true "musician-hive," in which music was apparently the sole topic of discussion. It was an interesting gathering of composers, poets, musicians and painters, all of whom welcomed me with spontaneous hospitality. The first rehearsal of the festival program gave me the impression that I had discovered the essentials of an American music in the works of these young composers.

I came to the conclusion that American music cannot grow out of any ethnographic traditions, as has been the case with music of many of the Europeans. Americans lack folk melodies, yet strive to have their music recognized as a folk music. Manifestly the folk melodies must be created first. Instead of Gothic, Byzantine, Roman or other styles, we must look for lines of our own origin. Perhaps our skyscrapers will suggest a solution. All our aesthetic tendency moves in a vertical direction. We strive directly to the sky—towards the light—and do not grovel before ancient traditions as do other nations. For that reason an American melody is dynamic and active. It may be crude and inartistic for an ear accustomed to traditional sounds, but it is impulsive.

MacDowell was merely a musical pioneer who followed his intuition rather than any accepted rule. But as a whole, his works bear the stamp of the German classics. He was and remains an American Glinka, whose achievement was not in what he composed, but in what he merely intended and outlined as the general form of music for his country. His life was too short to make further attempts of a stronger national character in his compositions, of which his instrumental works are the most typical ones. Like Glinka, MacDowell remained under the influence of the German classics. MacDowell is an example of the remarkable parallel that runs between the Russian and the American schools of music. Like the Russians, the Americans have a tendency to ignore the standards of the German and Italian classics. Like the Russian, American music will be democratic

in its style and theme. As I have already said, the composers of the German and Latin races created only for the salons of aristocracy and remained strangers to the people among whom they lived. What they composed was strictly academic and expressed all the sentimentality and staidness of the nobility. But Russian music grew out of the joys and sorrows of the common people. It was the folk music on which the Russian composers founded their individual creations.

But America has no such thing as a real folksong. Neither the Indian nor the negro melodies are distinctly American, as they do not belong to the people at large. Nor can we look to England for the American folk song. We are not by any means Anglo-Saxons, but a new cosmic

race. For that reason our music must have a cosmic foundation. We have no ethnographic records to utilize for our musical structures, but we have social-psychological facts of an entirely different nature from which we can crystallize our racial melodies. We need not look to the past, but to the present and the future; therefore our music will differ from that of Russia in its form of construction and the use of the raw material.

As Russian music depicts the true type of Slav, the melancholy, simple and hospitable moujik, with more fullness of color and virility than, for instance, the German or Italian compositions depict the representative types of the latter nations, thus America's new music will depict an alert, optimistic and adventure-loving people. Such music does not need to be woven or cut after foreign fashions. It should suggest the silhouetted outlines of our cities, our ranches, the scintillating colors of our prairies, our changeable climate. We do not care for moods, but for impressions. We shall not follow the Oriental symbolism of meditation, but our own of action.

These were the fundamentals that impressed me during the MacDowell festivals, although the performances suggested them only remotely. I found that there is a purely American style of music, if it is only developed properly in the future. The slight glimpse of the variety of the individual efforts in this respect gave me an opportunity to form my conclusion.

The music of Henry F. Gilbert, Arthur Farwell, Edgar Stillman-Kelley, Mabel W. Daniels and Edward Burlingame Hill gave me that which I was anxious to hear. The most distinctive and, therefore, the most typical of the American creations that I have heard are the two last orchestral compositions of Henry F. Gilbert, his "Comedy Overture" and "Negro Rhapsody." I compared Gilbert with the Russian Moussorgsky, Farwell with Balakirev and Stillman-Kelley with Borodine. Mabel W. Daniels and Hill remind me of Dargomizsky. After I had expressed my opinion of Gilbert's rhapsody to him he replied: "I do not consider my negro compositions the aim of my musical work, but a mere beginning of something that I can call more distinctively American. I think I have found the essentials of our racial style in music. There was much truth in your article in MUSICAL AMERICA on our ragtime vogue. I think ragtime is the crude form, probably the most elemental attempt of our racial aesthetic taste in music, and after its pattern will be created the real artistic design of our phonetic art. I

have been busily engaged studying in this field, and I think I have gathered enough material to be utilized in the immediate future. My ambition is to write a typically American opera, just as Moussorgsky's 'Boris Godounow' is a typically Russian opera."

Mr. Gilbert's compositions contain all those qualities that make his art essentially American. They are impressionistic, melodramatic, alert, vigorous, fresh, spontaneous and profound. They make an appeal to the masses as well as to musical authorities. His phonetic images are direct and eloquent. In spite of his New England ancestry he is free of its puritanical provincialism and conventional narrowness. He is a real poet of the type of Longfellow.

The American character of Arthur Farwell's orchestral number could not be judged so easily, as it was merely a part from his Meriden Pageant score. But knowing some of Farwell's other works, I think he is, in spite of his fondness for Indian themes, a powerful pioneer of our national school of music. The difference between Gilbert and Farwell is the outspoken predilection of the latter for more philosophic than poetic forms of expression. His compositions seem more epic than lyric, more realistic than impressionistic. Another characteristic is the tendency to reflect nature, as is the case with most of the recent instrumental compositions of Sibelius, also.

I regret not having heard anything more characteristic of Stillman-Kelley's work than his Chinese suite "Aladdin," which gives an idea only of his noteworthy musical knowledge, his technic and classic form of thinking, but does not indicate his grasp of individual American style. In some respects Kelley is a creator of the order of Tchaikowsky, and his future power may lie in his sentimental and romantic forms of expression. From what I heard he is less American than Gilbert and Farwell, but he is more a master of graceful form and intellectual perfection.

A unique American woman composer Mabel W. Daniels proved to be. Her poem of "The Desolate City" for baritone and orchestra, showed a strong American feeling. Although in form her music is less American than that of Gilbert, her style and rhythm are distinctively of her own people. The melody was pleasing and conventional but it breathed the refreshing air of optimism and sentiment. It was poetic and served to express the peculiar sadness of a romantic American.

It was these elementary factors of Americanism in our music that impressed me so forcibly at the MacDowell festival. They are sufficient cause to justify our hopes for a more promising future. I have pointed out only the most elementary factors in a typical form of American music that lie not in ethnographic, but in psychologic figures. We have nothing in our past to use as a standard sample for the creative spirit, but we have the immediate present and the rosy future. Instead of traditions we have aspirations.

### Hammerstein Postpones Opening to November 24; Max Bendix His Concertmaster

Oscar Hammerstein announced last week that he expected to open his new American Opera House, in Lexington avenue, on November 24 instead of November 10, as originally announced. The presence of water under the foundations had delayed the work on the house, he said, but nevertheless such progress had been made that he could open on November 17 if he desired. The fact that the Metropolitan opens on that day persuaded Mr. Hammerstein that it would be better for him to postpone his opening until a week later.

Max Bendix, formerly concertmaster at the Metropolitan and more recently the conductor of "The Spring Maid" and other light operas, has been engaged by Mr. Hammerstein as concertmaster for his new opera house.

### William J. Falk Reopens Studio in New York

William J. Falk, the vocal teacher and coach, has returned to New York and opened his active Fall season at his studio, 124 East Ninety-second street. Mr. Falk lived at Long Branch, N. J., during the Summer, coming to New York for his mid-Summer lessons.

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## INTIMATE VIEWS OF PROMINENT MUSICIANS DURING CLOSING VACATION DAYS



IN No. 1 the Witzel Trio, of San Francisco, is seen before the home of Mrs. Witzel. No. 2 shows Marianne Camblos, one of the younger American singers, at Milford, Pa., where she spent the vacation months. Theodora Sturkow Ryder, the Chicago pianist, with a pupil, Ernan Smith, is enjoying a bit of sunshine in No. 3. In picturesque Rapallo, Italy, Frances Alda, the Metropolitan soprano, is enjoying her leisure moments swimming, in No. 4. No. 5 pictures Mme. Corinne Rider-Kelsey at her farm at East Eddington, Maine, while No. 6 shows Mabel Beddoe, the con-

tralto, at Muskoka Lake, Canada. No. 7: John C. Wilcox, the Denver baritone and teacher, is here disclosed with his wife and daughter on a mountain trip. In No. 8 Edwin Hughes, the American pianist, now located in Munich, is seen at Lake Starnberg, Bavaria, where he has been this Summer with a number of his pupils. Dorothea Thullen, the young American soprano, who will be heard in concert and recital this season, is shown in No. 9 at Cape Neddick, Maine, where she has been resting this Summer.

#### Katharine Goodson Plays Paderewski Concerto to Composer

INTERLAKEN, Switzerland, Sept. 10.—Katherine Goodson and her husband, Arthur Hinton, when on their way to Interlaken, where they are spending the month of September, were the guests of M. and Mme. Paderewski at dinner at their beautiful home at Morges on the lake of Geneva. During the evening Miss Goodson performed the concerto of M. Paderewski, who played the orchestral part on a second piano. She expects to play this work at several of her appearances on her coming tour of America, her first performance of it being with the Minneapolis Orchestra on November 21.

#### Success Attends Mme. Nordica's Inaugural New Zealand Concert

In a cablegram received last Monday from Auckland, New Zealand, news was given of the success in that city of Mme.

Lillian Nordica, who is now on a concert tour of the world. Mme. Nordica opened her New Zealand season in Auckland, Sunday evening, September 14, before an audience that filled the Town Hall. There was liberal applause for her and the critics praised her singing in glowing terms. Mme. Nordica will tour New Zealand and Tasmania until the end of October, and will then go to Melbourne for an additional Australian tour, closing November 15 at Brisbane, and leaving then for Java.

#### Pasternack to Conduct Orchestral Society of New York

Josef Pasternack, the Metropolitan Opera House conductor, under whose baton the foremost singers and instrumentalists of the day have appeared, has been secured by D. S. Samuels to conduct the Orchestral Society of New York. This organization is symphonic and, after appearing in New York, will go on a tour of the United States.

#### Forced to Do Own Cooking, Violinist Seeks Separation

Six years of an unhappy marriage, during which he says he has had to cook his own meals, have proved too much for the sensibilities of Gregor Skolnik, violinist, and a member of the Chicago Opera Company's orchestra for the coming season. Consequently he has begun an action for separation in the Supreme Court of New York. Mr. Skolnik also charges that his

wife caused him to abandon his art for a time and enter business, with the result that he lost thousands of dollars. He says that his weight has descended from 175 pounds to 130 under the strain to which he complains that his wife's unreasonable jealousy added impetus. Skolnik says that his wife, who now occupies an apartment at No. 583 Riverside Drive, New York, is in a position to bear part of his financial losses, since she earns \$100 a week as a dress designer.

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## AMERICANS IN EARLY BERLIN SEASON

**Eleanor Painter Returns to Charlottenberg Opera and Marie Caslova, Violinist, Receives Glowing Praise for a "Soirée Musicale"—News of Dippel's European Opera Tournée Given Confirmation—Romeo and Karola Frick Announce Another Concert of American Songs**

European Bureau of Musical America,  
Neue Winterfeldstrasse 30,  
Berlin, W. 30, Sept. 5, 1913.

THE musical influx into Berlin has begun even this early in the month, though the stream will not attain its full volume till much later, when it will be augmented by the American Fall contribution, of whose magnitude and quality only the muse herself can be informed.

The opera, as usual, has been the first to reclaim its scattered forces, and, with the opening last week of the Deutsches Opernhaus and the recent command performance of "Aida" at the Royal Opera, at which the Emperor and Empress were present, Berlin's operatic season may be said to have received an official "send-off."

The packed house at Melanie Kurt's farewell appearance in "Götterdämmerung" at the Royal Opera on August 30 was a splendid and well-merited tribute to this talented soprano, who during the years that she has been associated with the royal institution in Berlin, has always commanded the respect and admiration of all classes, both by her wonderful vocal accomplishments and her strong and sympathetic artistic personality. Her *Brünnhilde* on this occasion was the feature of the evening, notwithstanding the unusually powerful cast that had been selected. She invested the part with all the warmth, fire and magnetic power that belong to this warrior-maiden, and her acting throughout contained a note of conviction that riveted the attention of the audience to the last. She was in excellent voice and maintained a consistently even and beautifully poised tone that never faltered and her perfect breath control enabled her to dispense with any suspicion of strain even in the highest register. Her hearers were not slow in attesting their appreciation of this effort, and Melanie Kurt received, in addition to the thunderous applause of the whole house, a countless number of recalls and an abundance of floral souvenirs.

Mme. Kurt's Charlottenburg debut is announced for September 9 in "Fidelio," a work for which she is eminently suited and in which her exceptional feeling for dramatic atmosphere will find plenty of scope. By the acquisition of Mme. Kurt no one will deny that the Charlottenburg house has

scored at the expense of the Kaiser's institution. It remains to be seen if Count von Huelssen is capable of supplying the place of Mme. Kurt and atoning for the other recent departures, and thus succeed in reinstating himself in the good graces of the Berlin public.

Eleanor Painter, the American soprano, after a long and invigorating holiday at the Swiss Alpine resort of Engelberg, made her first appearance of the season at the Deutsches Opernhaus as *Cherubino* in "Figaro's Hochzeit" on September 4. The coming Winter will make even more exacting demands upon this young artist, whose brilliant gifts have so rapidly won her the favor of Berlin opera-goers. She will be heard in "Manon Lescaut" and others of the new works to be staged in Charlottenburg.

### Marie Caslova's Early Musicale

Marie Caslova, the talented American violinist, has been taking time by the forelock, regardless of all precedents established by the musical despots of Berlin, whose unwritten code we have so long and so blindly accepted. Her "Soirée Musicale" on September 2, at the residence of Mrs. Anna B. McElwee, was attended by a large and representative gathering from those of the American colony who chanced to be already back from their vacations. The young artist's program was discreetly arranged, and erred neither on the side of heaviness nor of fantasy. The *pièce de résistance* was Wieniawski's Concerto in D Minor played with a rare technic and finished execution. It was perhaps in the lighter numbers, especially in the "Trille du Diable," by Tartini, that the artist's brilliancy could be better observed, and her ability to deal with runs, glissandi, etc., better appreciated. Her tone was full, smooth and rich and her style clean and crisp. The acquirement of that élan and dash which come only with the complete removal of the strict and restraining influence of pedagogical instruction will find Miss Caslova unfettered among the greatest of her class. A feature of her playing, that has not infrequently been remarked on already, is the complete absence of that nervousness that sometimes affects even the most widely experienced artists. Miss Caslova was ably accompanied by Paul Currie, a young American pianist, who showed taste and discretion in assisting the talented artist.

Kitty Cheatham's concert in Beethoven Saal on the 15th of this month will be almost the first of the Berlin season. As already announced, she will have the assistance and co-operation of the popular Berlin actor, Karl Clewing, of the Royal Theater in Berlin.

Among the latest announcements to receive publication is a concert in Berlin by Frieda Hempel with the Philharmonic Orchestra on October 6, immediately before her departure for America.

The Andreas Dippel European Opera tournée, which the German press seemed loathe to admit would be likely to materialize when MUSICAL AMERICA announced it some six weeks ago, is now at length being given credence, and even the Berlin performances are mentioned, with the probability of an appearance by Titta Ruffo.

### Caruso to Sing in "The Girl"

Caruso, whose visit to Berlin in October will be followed by a tournée through Germany, is announced to sing the rôle of *Johnson* in Puccini's "Girl." Outside America Caruso has never been heard in this character and doubtless the compliment to the Germans will be appreciated and responded to. It is worthy of note that this exotic offspring of the Italian composer, which aroused such a variety of opinion in America, the land of its birth, is being fostered here in Europe and more especially in Germany at some half dozen different theaters of the provinces, for which it is announced as one of the novelties of the season.

Margarete Arndt-Ober, the contralto of the Berlin Royal Opera, who leaves for her first American tour next month, will sing the rôle to the *Marschallin* of Frieda Hempel in the first performance of "Rosenkavalier" in New York.

Romeo Frick, the American baritone, and his wife, Carola, soprano, previous to their departure for their concert tour in America, will present their second program of songs by American composers at their Berlin home September 16. As on the first occasion a large number of critics and musical celebrities will be invited to hear the program, which will consist of more than twenty of the latest and most attractive of American songs. The Fricks, during their residence in Berlin, have counted among their numerous patrons Mme. G. B. Lamperti, whose late husband, the eminent Italian vocal master, taught in the German capital during his later years. Mr. and Mrs. Frick have sung upon numerous occasions at the home of Mme. Lamperti, who has been one of their staunchest admirers—terming Mme. Frick "the little Patti."

The Berlin Group for Modern Chamber Music, composed of Leonid Kreutzer, Max Trapp, Louis von Laar, D. Hait, G. Kutsch-

ka and Marix Loevensohn, which did such valuable work in the last season, will give a series of ten programs this year also under the title of "Loevensohn Concerts."

### Concerts for the People

The large and influential association known as the Berlin Opera Society, which was founded for the purpose of building and supporting a great people's opera, after seeing its aim accomplished in the Deutsches Opernhaus, Charlottenburg, is turning its attention to the concert platform. It intends making all the prominent musical bodies and institutions accessible to its members at popular prices. At the head of this association are Engelbert Humperdinck, Philip Scharwenka and Otto Neumann-Hofer.

A sad fatality occurred last evening in one of the many garden restaurants situated in the neighborhood of the famous Tiergarten in Berlin. Scarcely had the members of the orchestra engaged for the evening begun tuning up their instruments when one of the violinists drew a revolver from his pocket and before any one could intervene shot himself dead. An incurable disease is said to have been responsible for his act.

F. J. T.

### FOR MUSIC SUPERVISORS

#### Extensive Courses of Training Announced by Lowell Normal School

LOWELL, MASS., Sept. 15.—Beginning this month, the State Normal School at Lowell will offer through its department of music, of which Albert Edmund Brown is director, special courses to provide training, both theoretical and practical, for supervisors and departmental teachers of music in the public schools.

Director Brown believes that there is a very definite demand for teachers of music who have had more extensive training than that usually obtained through a short and necessarily hurried course in a Summer school. The most urgent need is that of trained leadership, which he hopes these courses will supply.

The courses will also help to define the aims and determine the methods to be employed in teaching music to produce the maximum result without resorting to the use of any particular series of text books. The extensive training facilities connected with the Normal School will be at the disposal of those taking the courses.

The courses will be open to graduates of colleges and normal schools and to such other persons, teachers of experience, as have a sufficient knowledge of the subject-matter of music.

The late Frances Allitsen, the English song composer, left many of her copyrights to the Salvation Army.



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Dear MUSICAL AMERICA:

The enterprise of giving opera in English at popular prices, which was originally started by the City Club, and was later taken up by some public-spirited people, including leading directors of the Metropolitan Opera House, received its inauguration on Monday night.

Your critics will, no doubt, tell your readers all about the performance and criticize the merits of the various singers, of the chorus, orchestra and conductor.

Curiously enough, the audience was made up of at least one-third of regular habitués of the Metropolitan. This was natural, as all the critics, leading music teachers and music lovers were there, with a very fair sprinkling of what is called "Society." What the character of the audiences will be afterward remains to be seen.

On the whole, it can be said frankly that if Americans can produce such good opera at prices ranging from twenty-five cents to two dollars, the Italians over at the Metropolitan will be put to their trumps to make good their claim that the opera they give is worth from two to six dollars.

The performance was handicapped, in my opinion, by the poor acoustics of the house. I mean by that, that I think it was better than the audience heard it. Many of the nicer effects of the singers were lost, and this, I am beginning to think, is due to the fact that the auditorium spreads out at the side too much from the stage, and that the stage is not sufficiently in touch with the auditorium. Furthermore, I think the stage is too shallow.

The question as to whether opera can be well given in English was fairly tested. A great deal of what the principals sang, certainly much of the recitative, was distinctly understood, and enabled the audience to follow the story without looking at the libretto.

It will, of course, always be a disputed point, whether the operas whose stories belong to past times, in European and other countries, will have the same effect upon ears that have been trained to an entirely different vowel pronunciation. Did you ever reflect that all foreign languages have the same pronunciation of the vowels? The English has a pronunciation absolutely its own.

It is due the Messrs. Aborn, Mr. Baird, the president of the Board of Directors; Otto H. Kahn and all those who assisted in this new enterprise, to say that if the following performances are up to the standard of the first night, for which great allowances must be made, they will emphatically deserve public support.

The new tenor, Kingston, pleased. He was inclined to force his voice; he is not at ease, as yet, on the stage, and, like a good many English singers, he is somewhat stiff and awkward—but that he will overcome in time.

Elizabeth Amsden, the *Aida*, made a charming presence, sang well, at times with fine dramatic effect, and settled the question once for all as to the origin of the hobble skirt, which, it seems, was in use in ancient Egypt—in the time of Verdi.

Kathleen Howard, as *Amneris*, has some lovely tones in her voice, but the upper register, as with many contraltos, is a little thin. She acted, however, in the earlier parts of the opera, with a good deal of charm and dignity, and materially aided in the success of the performance.

Mr. Kreidler, who was the *Amonasro*, deserves credit for an energetic and impressive performance, while Alfred Kaufman, the high priest, if he did not make us forget some of his predecessors in this rôle, at least sang with taste and musical feeling.

George Shields, as the *King*, displayed a

fine presence, a good voice. He sang much better than I have heard some of the artists sing who have filled this rôle in more ambitious productions.

The scenery, the *mise-en-scène*, the dresses, everything was appropriate, though it does seem a little incongruous to see warriors coming back from hard fighting as spick and span as if they had all stepped out of a fashion magazine.

Of the conductor, Alfred Szendrei, one cannot judge as yet, for the plain reason that his orchestra was insufficient in number, even for the smaller auditorium of the Century Theater. It was at times very raw, showing either that its quality is poor or that it had not had sufficient rehearsal.

The chorus, on the whole, was well trained, though from the front it looked ancient for a new enterprise.

Criticism could be justly made to the effect that the performance lacked, at times, that delicacy and those *nuances* to which one is accustomed at the Metropolitan. But let us be grateful for the gifts the gods give us, and for the fact that, on the whole, a notable chapter has been added to operatic history in New York and that it has been shown that English is singable, that opera given in the vernacular adds to the pleasure of the audience, and that the future is bright with promise for the success of an enterprise, which, in my eyes, has one redeeming merit to cover a multitude of shortcomings and which should never be lost sight of, namely, that it is going to give young American singers, not only in the chorus, but in the principal rôles, an opportunity which they never could have at the Metropolitan.

\* \* \*

Some musicians had foregathered in the café of the Touraine Hotel in Boston, and were discussing an announcement which had just been made in the Boston papers to the effect that Henry Russell of the Boston Opera Company had been made an associate director of the Covent Garden Opera Company, in London, while Henry Higgins, the prominent director of the Covent Garden Opera Company, had been made a director of the Boston Opera Company.

The article also stated that Otto H. Kahn, known as one of the most public spirited of our New York citizens, and the leading director in the Metropolitan Opera House, would also be honored with the position of director in the Covent Garden Opera Company.

The opinion of the musicians appeared to be that this indicated a kind of interlocking directorate between the various opera companies of London, Boston, New York, Chicago and Philadelphia, and they also seemed to think that this would be hard on the artists for the reason that it would virtually enable these prominent opera houses to dictate to the artists, or, if for any reason any artist should lose favor with the manager of one of the houses that were connected, it would virtually mean that the artist would be frozen out from obtaining an engagement at any one of the others.

While I have every sympathy for the artists, I cannot take this view of the question. As a matter of fact, those who are at all intimately acquainted with operatic affairs know that one of the troubles of the situation is that most of the singers do not get sufficient remuneration, while a few get a reward, which, except in some cases, is held responsible for the high prices demanded for operatic seats.

Now, as a pure matter of business, it does not matter what they pay Caruso, whether it is \$2,000 or \$3,000 a night, for the plain reason that Mr. Caruso will always draw a full house, but there are other artists who are paid large sums who have not the same drawing power, and, after all, the giving of opera, to be on a solid basis, should at least pay its expenses.

During the discussion of this question by the musicians, one of them said:

"Henry Russell is a wonder! I happen to know that Higgins, the director of the Covent Garden Opera House, in London, had no use for him; in fact, was openly hostile. But with all that, Russell goes over to London, and the next thing we hear is that he is a director of the Covent Garden Opera House and Higgins is a director in the Boston Opera Company. It only goes to show Russell's extraordinary ability for handling a very difficult situation."

\* \* \*

So they say Geraldine Farrar is to have the honor of opening the New York season at the Metropolitan, and she is to sing the title rôle in "Carmen," which she has never sung here before. To Destinn and Scotti will be given the honor of later performing in "Falstaff," which is to celebrate the Verdi centenary.

This announcement regarding Miss Farrar revives the story that the old feud between her and Toscanini, which existed for some time, has been settled, and that our charming American prima donna and the great Italian conductor are on the best of

terms. It also would seem to indicate that Signor Toscanini's influence, despite the little difficulty he had with Gatti-Casazza toward the end of last season will be paramount.

Miss Farrar ought to make a fine *Carmen*, vocally as well as histrionically. She has all the qualities which should make this one of the best rôles she has ever sung.

The selection of "Carmen" for the opening night, with Farrar, is a good move in management. It would provide an opera that opera-goers are familiar with, with a special feature of a new rôle for one of our greatest prima donnas, and an American at that.

I say that it is a good move in management, for the reason that the opening night at the Metropolitan differs from all other nights of the whole season, and for that reason the production of a new work on that occasion is a mistake. On that night Society turns out in full force, and all the people who hang on to Society and follow Society want to get in, and are ready to pay any amount of money for a seat, whereas they would not pay even the regular price on any other night.

On that first night old friends meet after the Summer vacation, after they have been away in Europe, in the mountains, or at the seashore, and so it is more or less a family reunion of friends, friends of the artists, friends of the management, teachers and music lovers, who all come together, so that it is really more like a family and social reunion than a musical event.

Grau and Conried understood this thoroughly, and that is why they never produced a new work on the opening night of the season, and contented themselves with "Romeo and Juliet" or "Faust" or some other well-known opera, in which many of the favorites of the company could make their bow and receive the plaudits of their friends.

I practically delivered this exordium to your good friend Gatti soon after his assumption of the office of sole manager.

\* \* \*

Dr. Anna H. Shaw, the head of the suffrage movement in this country, writes you, I notice, with regard to the interview with your editor, in which he pleaded for a symphony orchestra composed of women.

I see that this illustrious lady takes the ground that there is some music which women could better interpret than men; other music which, she thinks, men could interpret better than women, and other music which an orchestra composed of both men and women could best interpret.

This, however, I do not think was the point which your editor desired to make. It was, if I understood him, that every year there are so many young women who graduate from the conservatories, music schools and from private teachers, who are competent to play in a symphony orchestra, yet have no chance to do so because of the existing prejudice against such a situation.

He simply argued that capacity has no sex, and where there is capacity it should have opportunity. That, if I understood it, was the crux of his position.

A number of our leading journals have taken on the question, notably in the West, where your editor's interview seems to have found more favor than it did in the East. Well, in the West they are progressive. That is shown by the work of the women's musical clubs, and also by the various musical conventions that are held, which undoubtedly have a far-reaching influence for good. It is also shown by the recent action of the citizens of Los Angeles in offering a prize for an American opera.

\* \* \*

From all accounts, Victor Herbert seems to have scored the greatest success of his successful career in his new light opera, "Sweethearts," and this he has done in spite of the fact that the libretto, as usual, seems to be not above the ordinary mediocre work of the kind.

Of course, it is fashionable to damn the libretto. Perhaps this one is worse than usual, though some may agree with me when I say that the libretto cannot be so very bad, or Victor Herbert never would have been inspired to write such charming and musicianly music as he has written to it.

Some of the score rises to great heights and is worthy of grand opera. I am all the more delighted because it shows that Victor Herbert is still in his prime, able to prove that we have among us composers who can rank with any that there are in Europe.

\* \* \*

I understand that our good friend Oscar Hammerstein is somewhat disgruntled because I omitted to mention his name in the list of millionaires who have done much for music and musical culture in this country.

You will remember, at the time Mr.

Waghalter, the conductor of the Charlottenberg Opera House, in Berlin, was in this country, in an interview in *MUSICAL AMERICA* he asked the question why the millionaires in American did not do something for music. To this I replied by giving a list of the millionaires who had done something for music.

It seems that Mr. Hammerstein is of the opinion that I ought to have included his name in the list, but Mr. Hammerstein is an impresario. I did not know he was a millionaire. The list I gave was that of men who are in business and who have given of their money without any idea of personal reward, and purely in a public-spirited way.

Mr. Hammerstein, I presume, would claim that he had acted in the same spirit, and that his various operatic ventures had not been for the sake of making money, but for the sake of giving opera, and also for the sake of breaking up a virtual monopoly which the directors of the Metropolitan enjoyed until he came into the field.

However, to show Mr. Hammerstein that what he has done is appreciated by me let me say that whatever the merits of his legal controversy with the Metropolitan Opera Company may be there can be no question that by coming into the field as he did with the establishment of his opera house on Thirty-fourth street he infused new life into the entire operatic situation, introduced the music-loving community not only to operas but to singers until then comparatively unknown here, and by doing so was virtually responsible for the tremendous musical uplift and increase in interest in opera which, from New York, passed right through the whole country.

If opera has to-day emerged from the condition of insolvency in which it was in former years owing to lack of general support, if opera is to-day just as much sought after in Atlanta, Pittsburgh and Philadelphia as it is in New York, we may thank Oscar Hammerstein and the press which gave him unlimited publicity.

\* \* \*

In recently speaking of R. E. Johnston, the manager, I referred to his having come to New York years ago as the representative of Ovide Musin, the distinguished Belgian violinist, and I asked:

"What has become of Musin?"

Well, Monsieur Musin appears to be still in the game, from a letter just received from him, in which he says that my having recalled him twenty-five years ago reminds him that when he was a young boy he played in Amsterdam, Holland. There was a gentleman present, whom he met out in Java thirty years later, at a concert in Batavia. This gentleman came to him and said:

"Monsieur Musin, I had the pleasure of hearing your father play the violin at a concert in Amsterdam thirty years ago," whereupon Musin explained that it was not his father but himself that he had heard.

Monsieur Musin also writes that he is conducting a prosperous violin school, with a large number of pupils, right here in New York. In fact, he is so busy that he has no longer any time to travel about the country giving concerts, as he did for many years.

I am glad to hear that the veteran Belgian is still alive, and, as usual, "kicking." Certainly, as far as teaching of the violin is concerned, however critics may have differed as to his position as a virtuoso, there can be no question whatever as to his ability as a teacher. In that field he may be classed with the men of the highest distinction, for he is conscientious, able and thorough.

\* \* \*

If somebody were to ask you who were the biggest money makers on the concert stage last season whom would you mention? I understand from the reports of the managers that the largest receipts were those of Mme. Schumann-Heink and McCormack, the Irish tenor. Schumann-Heink's popularity appears to be undiminished. Wherever she goes she is received with enthusiasm, the houses are packed.

This last Summer she gave a concert at Ocean Grove and more people tried to get into that house than it would hold, and it is one of the largest auditoriums in the country.

As for McCormack one can understand his vogue, for the reason that every Irish servant girl (and there are a good many in this country) considers it a patriotic duty to spend her last cent to go and hear the only Irish tenor—that is, unless we wish to include Tomaso Egani, who, by the bye, has returned, so he tells us, to plain Thomas Egani.

\* \* \*

Another musical family has come to grief in the person of Skolnik, the concert-master of the Chicago Opera Company, who has just brought a suit for divorce against his wife, whom he married six years ago, when he was nineteen and she was thirty-one.

In his appeal to the courts Skolnik states

[Continued on next page]



## MEPHISTO'S MUSINGS

[Continued from page 7]

that he has fallen off, according to the report in the *New York Times*, "from 1775 pounds to 130 pounds." Unless this is a misprint Skolnik has come down from weighing nearly a ton to less than the weight of a barrel of potatoes.

At one time, says the concertmeister, his condition was so desperate that it was "only by a supreme effort of will" that he was kept from taking his own life.

With regard to Mrs. Skolnik's house-keeping, to quote him literally, he says "since my marriage I have never eaten a meal at home cooked by anybody than myself, my wife absolutely refusing to cook or provide for me in any way. She insisted on keeping maids who were filthy, negligent and incapable, so that it was absolutely necessary on my part to cook and prepare my own meals."

To add to the difficulties over the cooking there were also differences regarding money matters.

Poor little concertmeister! I suppose he would have been happy if his wife would have cooked his meals and met him at the door when he came home, as Mr. Bok, the editor of the *Ladies' Home Journal*, says she should always do, with a kiss.

At the same time I have in mind the case of an exceedingly distinguished and talented French violinist in this city, who came to his undoing through his wife's splendid cooking.

She just loved to cook! And as she was a very fine cook she provided the violinist with such wonderful soups, entrées, roasts and broils, with such extraordinary dishes of fish, with such marvelous confections and pastries, that year by year he grew fatter and fatter and fatter, till she had to go into the delicatessen business to support him, as he was no longer able to fill any engagements.

So we may say, with Hamlet:  
"To cook or not to cook—that is the question."

However, ultimately most of us will be cooked anyhow—if not here, at least in the regions over which the sway is held by

Your

MEPHISTO.

## WASHINGTON CHILDREN LOSE A FRIEND

Alys Bentley, Public School Music Director, Transfers Activities to New York

WASHINGTON, D. C., Sept. 10.—With the resignation of Alys Bentley as director of music of the public schools of the District of Columbia, Washington has lost one of its foremost musical educators. Miss Bentley's work was not so much for the individual as for the whole, not so much for the graduate as for the beginner, not so much for the adult as for the children. She is always planning, composing and arranging something in which the kindergarten and the primary grades shall have the greatest share. To her the thousands of little tots of the local public schools owe a debt of gratitude for many happy hours in delightful songs that meant play and sunshine to them. To this same educator also the mothers of the District of Columbia owe a debt of thanks for giving to their little ones rhythmical, tuneful melodies that were easily brought from the schoolroom to form a part of the play at home.

Miss Bentley was not only a teacher, but also a writer of songs, jingles and poems, which she set to music herself or had others write the music at her suggestions. Sometimes she culled her themes from classic compositions, or old folk melodies. Just so the words and music harmonized, it mattered not to her where either orig-



Alys Bentley, Who Has Resigned as Director of Music of the Public Schools of the District of Columbia

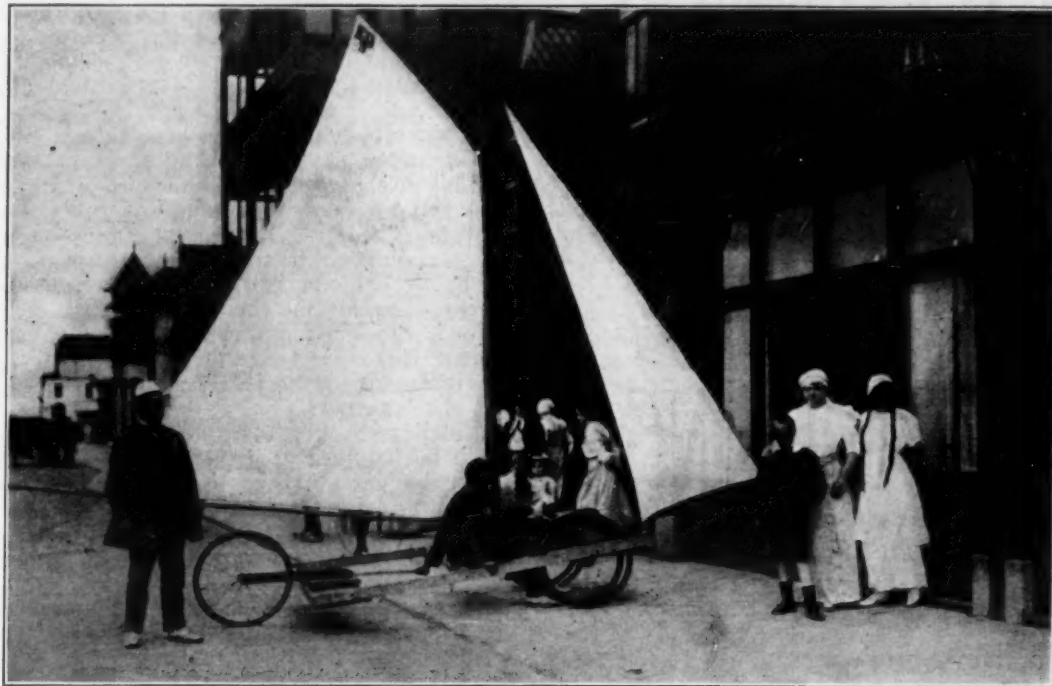
inated. Nursery rhymes, Mother Goose's melodies and fairy legends form the basis of many of her children songs.

Among the books that Miss Bentley has before the public may be mentioned "Song Primer," "Song Series," Nos. 1 and 2; "Song Primer," the teacher's book, "Tone Plays for Children," "Child Life in Song and Speech" and "Play Songs." In all of these it will be noted how prominently children and their play figure. Few others have reached the heart of the little ones in song as has Miss Bentley.

Perhaps the keynote of Miss Bentley's teachings may be called rhythm—rhythm in tones, words and in action. In fact, her songs invite movement and she arranged that this should form a part of the singing in the school room. The dog, the cat, the bee, the horse, the soldier, the wind, etc., were imitated either in sound or in action. She desired to develop the muscles as well as the lungs, to familiarize the children with the subject of the song as well as to have them enjoy the singing.

For the coming season Miss Bentley will be associated with the School of Ethical

## URLUS FAMILY TAKES A UNIQUE "CRUISE"



Left to Right: Jacques Urlus, the Metropolitan Opera Tenor; E. Urlus-Erbauer, Jacques Urlus, Jr., Henry Urlus, Frau Urlus, Fräulein Urlus, and Their Novel Sailing Wagon, Invented by Emanuel Urlus

JACQUES URLUS, the distinguished German tenor of the Metropolitan Opera House, has spent the Summer at Katwyk-a-See, Holland, with his family, and among other diversions has done some "cruising" in a sailing wagon made by his energetic young son, Emanuel.

The sailing wagon developed great speed and under the able piloting of the young inventor covered twenty-five kilometers in twenty minutes along the beach.

In the picture are seen Mr. Urlus standing at the left, while seated in the wagon are Emanuel and Jacques, Jr., and stand-

ing at the right are Mrs. Urlus, her daughter and son Henry. The picture was taken in front of the Urlus villa at Katwyk.

Contrary to a report published in one of the New York daily papers recently to the effect that Urlus might not be able to come to America during the coming opera season to fulfill his contract at the Metropolitan, his concert manager, Annie Friedberg, who has just returned from Europe, says that he will positively be here and will sing many performances at the opera and will also fill a number of concert and recital dates.

Culture in New York, where she will introduce new features continuing along the same line, as in her work in the primary grades of the public schools here. Miss Bentley has been spending the Summer at her cottage of Owl-y-out in the Adirondacks.

WILLARD HOWE.

### Clara and David Mannes Returning

Clara and David Mannes, who have been giving sonata recitals in Europe with sig-

nal success during the Summer, sailed last week for New York. They will arrive aboard the *Nieuw Amsterdam*, probably on Sunday.

Busoni will have an orchestra of ninety players under his bâton as conductor of the Bologna symphony concerts.

Camille Saint-Saëns has chosen the Mozart Concerto in B Flat to play at the Gloucester Festival.



Alfred Gaul

LONDON, Sept. 13.—Robert Alfred Gaul, composer of the cantatas "Ruth" and "The Holy City," has just died. He was born in Norwich, England, in 1837, and was graduated as bachelor of music from Cambridge in 1863. He served as an organist at various times and places and became conductor of the Walsall Philharmonic in

1887. Until within a short time of his death, he was teacher and conductor of the Birmingham and Midland Institute, and a teacher at King Edward's High School for Girls and at the Blind Asylum. Besides the cantatas mentioned he was the composer of the oratorio "Hezekiah," an ode called "A Song of Life" and numerous songs, glees, trios and duets. When he was a boy chorister at Norwich, he had the benefit of instruction from Jenny Lind in the oratorio "Elijah."

Prof. Frederick Dennstadt

Prof. Frederick Dennstadt, who was long known as an accomplished pianist, died September 10 at the Waterbury Home for the Aged in Brooklyn, of which he had been an inmate for the last eleven years. He was born in Germany eighty-eight years ago and came to this country in early life.

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## ECHOES OF MUSIC ABROAD

**Tetrazzini to Be a Guest at the Berlin Royal Opera This Season**  
**A Berlin Farewell for Teresa Carreño Next Week—Granville Bantock Eschews Orchestra in His Choral Symphony—Red Ribbon of Legion of Honor for Cécile Chaminade—London Surfeited with Ragtime as Max Pemberton Takes Up His Pen in Its Behalf—South America to See Russian Dancers**

**F**AIR exchange having tradition's sanction as being no robbery, Berlin may possibly view Frieda Hempel's second departure for these shores with more complacency than last year, in view of the compensation now held out by the management. Luisa Tetrazzini is to have the most recent desire of her heart gratified by being engaged for a series of guest performances at the Berlin Royal Opera during the coming season. Germany is new territory for the Florentine song-bird, to see what sort of reception awaits her at the hands of a public that prides itself upon its discernment between what is really *solide* in any field of music and what smacks in any degree whatever of the sensational. In addition to her appearances at the Royal Opera Mme. Tetrazzini will be heard also as a concert singer in the capital on the Spree.

Before her season on the Continent she will make a concert tour of England, as has become an annual Autumn custom of hers. This Fall her principal associate on the tour will be none less than Jean Gerardy, the Belgian 'cellist. By giving her London concert on September 20 she will practically have whatever distinction may inhere in it of opening the new concert season in the English metropolis, though this office doubtless is claimed by Sir Henry Wood with his Queen's Hall Promenade Concerts.

Mischa Elman will follow close on Tetrazzini's heels as a London concert-giver before he hies himself to Leeds for the festival there. Besides playing the Beethoven Concerto at that "music meet" the young Russian is to play the violin *obbligato* in the Bach Mass in B minor.

\* \* \*

**D**OWN at Berchtesgaden, one of the loveliest spots in the Salzkammergut corner of the Tyrol, Teresa Carreño has been resting in anticipation of the arduous tour ahead of her in this country this season. Most of her family have been with her there, including her only son Giovanni, who has entered upon a career in opera in Italy, where he made his debut last Winter in "The Barber of Seville."

Her two younger daughters, Eugenia and Hertha Carreño-d'Albert, who accompanied her on her last two visits to America, will not come with her this time, as they are too much engrossed in their own artistic pursuits to care to interrupt their work. Hertha's special interest is painting, but Eugenia has been devoting herself to the piano. If the theory of heredity holds good to any extent whatever a wonderful heritage should be hers, daughter, as she is, of Eugen d'Albert and Teresa Carreño.

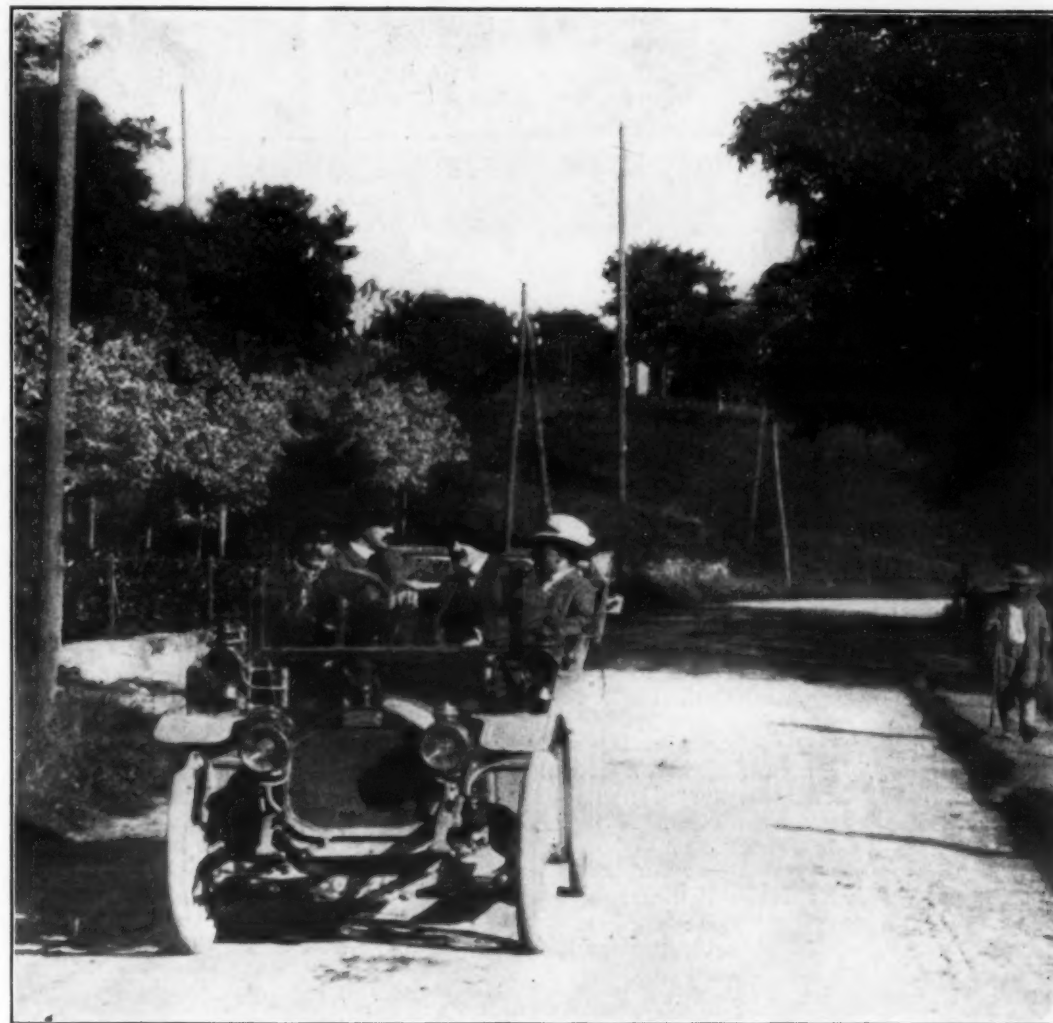
That Berlin, her home city for many years now, may not be entirely eliminated from her itinerary this year, Mme. Carreño will give a recital there in the large hall of the Philharmonic before going to England to fill a number of engagements there *en route*. One of her appearances in England following the Leeds Festival will be at a concert in Manchester, at which Pablo Casals, the Spanish 'cellist, and Mario Sammarco will be associated with her.

October 21 is the date on which this great artist and her husband will set sail from England for New York.

\* \* \*

**F**ROM the brain and pen of Prof. Granville Bantock comes next, as the immediate successor to "Atalanta in Calydon," a choral work to bear the title "The Vanity of Vanities." The distinctive feature concerning it will be that it will have the form of a choral symphony without any orchestral accompaniments whatever. The London *Daily Citizen* gives these further particulars:

"The whole composition has been conceived and planned in a great and sudden glow of feeling. Recently Mr. Bantock went to London to visit the Russian opera



Flonzaley Quartet on an Automobile Tour Through Switzerland

at Drury Lane. He was so inspired by the music he heard there that on his way back to Birmingham he sketched out the whole of the first movement in the train. On the six following days he sketched out each of the successive movements." The first performance of this new work by the composer of "The Pierrot of the Minute" and "Fifine at the Fair" is to take place in Liverpool next February at a concert given by the Welsh Philharmonic Choir.

The *Musical Standard* wonders how many musicians besides Mr. Bantock have been inspired by the Russian music, and expresses the problem of inspiration, as it views it, in this way—if we draw upon the past for inspiration we are plagiarizing, and that is monotonous and retrogressive; but if we draw from the future we are reckless monsters who ought to be curbed in our mad career. "It is indisputable that the 'moving in the waters' which is at present disturbing the musical calm is bound to have some influence—it may not be miraculous, nor even healing, but it will be new, and in our inner hearts we all worship progress and novelty. It strikes us very forcibly that though the new music may be decadent, it can hardly be more valueless than some of the jelly-fish compositions which are printed and sold—and alas, played!"

\* \* \*

**I**N Paris it is said that Gustave Charpentier has harked back to the older style of *opéra comique* in the new lyric comedy he is now at work on, "L'Amour au Faubourg." It is expected to be one of next Spring's novelties at the Opéra Comique. If so it would indicate that the composer has set himself a brisker pace than that he pursued after launching "Louise," since he produced nothing more until he relinquished "Julien" to the world last Spring. In the meantime the fulfilment of his

promise of a new "Orpheus" is awaited by some of his admirers with more interest than the coming of a third Montmartre opera.

\* \* \*

**F**EW are the Frenchmen, as has been observed before, who manage to get through life without being made a member of the Legion of Honor. To be strictly truthful, however, as an English writer points out, still fewer betray any desire to do so. Frenchwomen are not so frequently decorated as their brothers, their cousins and their uncles; wherefore when one is caught in a passing shower of the red ribbons of the order it attracts all the more attention.

Cécile Chaminade, or, to give her the full benefit of her hyphenated name, Cécile Chaminade-Carbonel, has recently been made a *chevalier* of the *Légion d'honneur*.

cudgels in support of ragtime in a London paper. Max Pemberton is an author of wide repute, but when he sets out to discuss music, or even near-music, he recalls a character in one of the Gilbert and Sullivan operas who says, "It is always amusing to the legal mind to see a parcel of laymen bothering themselves about a matter which to a trained lawyer presents no difficulty whatever."

These are some of Mr. Pemberton's remarks on ragtime: "What is the power of this virile music? . . . There is no more reason why ragtime should disappear than that one should abandon the waltz."

Denunciation of ragtime has become a cult with certain superior people who are quite unable to detect its qualities, and possibly hate it merely because it is new to us. . . . The 'tempo' will fall into the general scheme of things."

As a rejoinder the *Musical News* calls his attention to the fact that superior people (if by that he means people with superior musical knowledge) do not hate ragtime because it is new. "On the contrary, they are rather bored with it because it is old. What exasperates them most is its claim to be novel when, as a matter of fact, it is as old as the hills, and its 'qualities' have been known from time immemorial. It is, of course, a familiar 'tempo' under a new name, and America has no more right to claim it as a native product than Vienna has in the matter of waltz measure. We challenge Mr. Pemberton to tell us of a single opera or ballet written before the word 'ragtime' was invented, where its tempo is entirely non-existent."

The "sad satiety" of ragtime London is beginning to experience is also evident from the *Musical Standard's* comments *à propos* of the *Morning Post's* announcement that "Irving Berlin threatens to compose an opera in ragtime—a tragic opera in syncope time."

"Hélas!" sighs the *Musical Standard's* editor, "what have we all been doing to be punished in this way? Life is short and not always sweet: America has successively sent us 'barn dances,' 'cake walks' and 'ragtime,' not to speak of the various zoological variations of the infliction—and to tell the truth we think privately that America was not a bit sorry when they were shipped over here, not any sorer than we should be if the permanent home of ragtime were transferred to the Sahara."

"But to hint at composing an opera in ragtime is enough to make Wagner and Verdi refuse to stay in heaven any longer. Some divine law of providence has nearly obliterated such evils as the rag carpet, patchwork quilts and patchwork tea cosies—but we cannot be as thankful as we might, since now it is music and not material which is featherstitched together."

"Personally we are inclined to think, to hazard a guess, that Mr. Berlin's opera will be composed upon a libretto woven round the tragedy in the love affairs of a young man in a rag shop and a young lady in a second-hand clothes shop. A 'Rhapsody in Rags' would provide the telegraph and newspaper boys with something easy to whistle for the next two years and Irving Berlin with a new border to his mantle of many-colored 'rags.'"

\* \* \*

**S**UMMER opera has not been a very joyous experience for the Berliners this year. In fact, there has been little of a favorable nature to say—at any rate little of such a nature has been said—of the performances given at Kroll's Theater in the Tiergarten. During the three months from May 15 to August 15 a company thrown, or blown, together from Magdeburg, Posen, Riga, Dresden, Hamburg, Vienna and various other cities presented five of Wagner's works and three other operas in a manner described as for the most part *mehr schlecht als recht*. A few isolated guests of lofty artistic stature, notably Emmy Destinn, made the shortcomings of many of the other singers in the casts all the more painful because of the contrast.

Most of the singers sang their parts as they had been accustomed to do so in the places from whence they came, so that anything approaching homogeneous style was the last thing to be found in the performances. The most ungrateful task of all fell, perhaps, to the conductors. Fritz Cortolezi was the first on the scene, but when the call came to him from the Karlsruhe Court Opera he shook the dust of the Kroll house from his feet with a sigh of relief. He was succeeded by Ru-

[Concluded on next page]

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## ECHOES OF MUSIC ABROAD

[Continued on Page 9]

dolph Gross, from Altenburg, who at least won the public's sympathy and its admiration for what he succeeded in accomplishing with the artistically meager material available.

**SOUTH AMERICA** is to be the next field of conquest for the remarkable aggregation of Russian dancers with which Director Sergei de Diaghilew has succeeded in keeping London, Paris and other European centers under a hypnotic spell for the past two or three years. This is the company of which Nijinsky and Karavina are the bright particular stars. Even now the dancers are on their way to South America, if not already there, for what will be a Spring season in those latitudes. Buenos Ayres, Montevideo,

Rio de Janeiro and San Paolo all will be visited in turn. One of the most gifted of French conductors, Rhené-Baton, whose very name is a sign and token of his calling, and who won London laurels during the late Russian season at Drury Lane, accompanies the troupe as principal conductor.

**EAGER** for the coming season at the Liceo in Barcelona are both Eleonora de Cisneros and Mario Sammarco, as well as the new Hammerstein coloratura soprano, Maria Barrientos, and Cecilia Gagliardi, who spent a season in Chicago and Philadelphia. Other members of the company will be Maria Cavallieri—not a sister of Lina of the same name—Margot-Kaftal, Betty Schubert, Eduardo Garbin, Auguste Scampini and Vincenzo Bettoni. One of the two conductors is a German, Franz Beidler.

## DETROIT MUSICAL PROSPECTS

Manager Devoe Announces an Inviting List of Soloists

DETROIT, MICH., Sept. 12.—James E. Devoe, who has just returned from New York, promises a big season musically for Detroit and the territory west of Buffalo, in which he is interested. The Philharmonic course will present Paderewski, Louise Homer, contralto; Nellie Melba, soprano; Jan Kubelik, violinist; Fritz Kreisler, violinist; Mme. Gerville-Reache, contralto; Flonzaley String Quartet; an operatic quartet including Marie Rappold, soprano; Ottilie Metzger, leading contralto of the German opera houses. Franz Egenieff, the distinguished baritone of the Berlin Opera, and Ugo Colombini, tenor of the Milan Opera; Mme. Clara Butt, contralto; Kennerley Rumford, baritone, and Alma Gluck, soprano.

In addition to these artists Mr. Devoe will have under his management Antonio Pini-Corsi, basso buffo of the Metropolitan Opera Company, with other Metropolitan artists in a production of "Il Maestro di Cappella"; the Russian ballet with Anna Pavlova; Harold Bauer and Leopold Godowsky, pianists; Helen Stanley, soprano; Pasquale Amato, baritone; Ysaye and Elman, violinists; Gerardy, cellist; United States Marine Band; Kitty Cheatham, Helen Keller and her teacher, Mrs. Macy, and John McCormack, Irish tenor.

## Calls "Francesca" Most Melodious of Recent Italian Operas

PARIS, Aug. 29.—M. André Caplet, chef d'orchestre of the Boston Opera Company, has just returned to Paris after an interview with Riccardo Zandonai, composer of "Francesca da Rimini," in Varese, Italy. Mr. Caplet is enthusiastic over the task of directing the initial production of the work in Boston, and he pronounces the score of "Francesca" to be the most brilliantly melodious and interesting furnished by any Italian composer in recent years. As originally announced the first performance will be given some time in February, 1914.

Elizabeth Amsden, first of the Boston singers to turn her steps homeward, sailed on the *Berlin* on August 31, after spending the greater part of the Spring and Summer in her apartment on Rue Jacques Offenbach, in Paris. This early departure was made necessary by the prima donna's engagement to sing during the opening weeks of the season at the Century Opera House, New York. Miss Amsden will sing the title rôle in "Aida" in English on the opening night.

## Ludwig Engländer Completing New Operetta

Ludwig Engländer, the veteran Viennese composer, who returned to New York from Europe a few weeks ago, after an absence of several years, is putting the finishing touches upon an operetta founded on a romantic French tale. The work has not yet been given a title. The score is written in symphonic fashion with various themes symphonically developed. Mr. Engländer is the composer of thirty-three operettas, comic operas and musical comedies, many of which attained popularity in this country during the composer's ten years' residence here up to the time of his return to Austria several years ago.

## FIRST PROVIDENCE CONCERT

Maud Powell, Yolanda Méré and Lambert Murphy to Appear Together

PROVIDENCE, Sept. 11.—The first musical event of the season is scheduled for Tuesday evening, October 28, with the opening of the Steinert series here, when Maud Powell, the celebrated violinist, with Yolanda Méré, the brilliant young Hungarian pianist, and Lambert Murphy, tenor, one of the youngest members of the Metropolitan Opera Company, will appear in a concert in Infantry Hall. The same artists will appear under Mr. Steinert's management in Worcester, Springfield and Portland. The artists engaged for the remainder of the course are Mme. Inez Barbour, soprano; Mme. Nevada Van Der Veer, contralto; Evan Williams, tenor, and Reinald Werrenrath, baritone; Mme. Johanna Gadske; George Harris, Jr. tenor; Marie Caslova, violinist; Marie Rappold, dramatic soprano; Herbert Witherspoon, and Alice Eldridge, pianist.

Negotiations are pending for the appearance here of Mme. Melba and Kubelik, and they will probably be heard in a joint concert in Infantry Hall. Clara Butt, with her husband, Kennerley Rumford, will also be heard here again this season.

Loyal Phillips Shawe, baritone, has opened his new studio in Butler Exchange. Besides teaching Mr. Shawe will give several song recitals here and also in Boston and throughout New England.

Arnold Block, of Attleboro, Mass., has accepted the position of organist and choirmaster of St. Stephens Church, which was formerly occupied by the late William Harkness Arnold.

Gene Ware, organist at Brown University and also at the Union Congregational Church, has returned to town after a Summer spent at Watch Hill. Mr. Ware will teach again this season, both the piano and organ, and has taken a studio in the Jackson Building.

## Important Piano Works Added to Bachaus's Répertoire

Wilhelm Bachaus's season abroad, prior to his return to America for a tour under Loudon Charlton's management, has been one of exceptional activity. In addition to several recitals in Paris and a series in London his Summer has been devoted to scattered engagements and a protracted period of practice, resulting in a material extension of his repertoire. Among works that have particularly appealed to the pianist is a concerto by Dr. Otto Neitzel, the composer-critic-pianist. He believes it will appeal strongly to American audiences. MacDowell's Concerto in D Minor is a recent acquisition to the pianist's repertoire, while other new works on his list are two sets of variations, one by Jules Wertheim, a Polish composer of distinction, and the other by Chevillard, the French composer. Before his departure for America on November 4 Mr. Bachaus will appear in Darmstadt, Karlsruhe, Leipsic, Sondershausen, Berlin, Vienna, Budapest, Agram, Munich, Dresden, Chernowitz and Lemberg.

The manuscript of a piano trio by E. T. A. Hoffmann, the hero of Offenbach's opera, brought \$230 at auction in Berlin, while the manuscript of Weber's first piano sonata brought \$775, and seven minuets of Mozart written when he was thirteen years old, \$593.

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# ESTHER JONES-GUYER MAKES STRONG APPEAL IN WEBSTER CITY, IA.



Esther Jones-Guyer, St. Paul Contralto, and Rosalind Cook, Accompanist, as They Sing Cadman's Indian Songs at Webster City, Ia.

ST. PAUL, MINN., Sept. 3.—Esther Jones-Guyer, contralto, after winning many laurels, has returned from a concert engagement in Webster City, Ia. Favorable criticism, public appreciation, together with that more tangible form of expression, a return engagement, bespeak the singer's successful appearance and prophesy the character of her reception throughout a coming tour through Iowa and Minnesota in the early Autumn.

Mrs. Guyer's program included the aria "Ah! Rendimi quel core," from "Mitrane," 1689, by Rossi; the old English song, "Phyllis Has Such Charming Graces," and the old French ballad, "Charming Marguerite." Chadwick's "The Danza" furnished the climax to a "request group" embodying in addition Bohm's "Calm as the Night" and Marshall's "I Hear You Calling Me." Cadman's "The Land of the Sky-Blue Water," "Far off I Hear a Lover's Lute" and "The Moon Drops Low" were sung in the costume of the American Indian. These, with

Amy Woodforde-Finden's "The Temple Bells" and "Kashmiri Song," and three encore numbers, strengthened the singer's hold upon her audience and brought into requisition a rarely beautiful voice and appropriate style.

Mrs. Guyer was assisted by Richard Mullins, basso, who sang Handel's "O Rudder Than the Cherry" and appeared with Mrs. Guyer in a duet from Offenbach's "Tales of Hoffmann." The accompanists were Rosalind Cook and Grace Lee. F. L. C. B.

## BAUER LECTURER FOR MUSICAL ART INSTITUTE

Pianist to Conduct Criticism Classes and Give Private Recitals—Von Zadora Added to Piano Faculty

As an unique and important feature of its plans for the coming season the Institute of Musical Art of New York has just announced in its Fall prospectus a series of private recitals to be given by Harold Bauer to the students of the school, and a series of criticism classes, to be conducted by him for advanced students. The Institute believes that a fine opportunity and incentive will thus be given to students of piano, the more to be appreciated because it must be rare.

Announcement is also made of the engagement of Herr Michael von Zadora in the place of Ernesto Consolo, who has retired to his home in Switzerland. Mr. von Zadora, born in New York in 1882, is of Polish parentage. His father, a Polish nobleman exiled by the Russian government after the failure of the last of the Polish uprisings, came to New York and remained here for a number of years, teaching piano by way of livelihood. Here he met and married a young Polish lady, also very musical. The boy Michael received his early education in the Jesuit school of St. Francis Xavier and his early musical training from his father. In his twelfth year the family went to Berlin. There the boy entered the Hochschule, studying piano with Barth. From the Hochschule he went to the Paris Conservatoire and thence to Leschetizky, in Vienna. Finally he returned to Berlin and spent some years of strenuous work under Busoni. For several years past Herr von Zadora has been active in the European concert field. The critics of Vienna and Berlin have acknowledged him as an artist of the first rank. In 1912-1913 he conducted the "Master Class" at the Lemberg Conservatory. His compositions have attracted favorable attention in Berlin.

The list of the faculty of the Institute includes a number of musicians who have been associated with the school since its foundation. Franz Kneisel, Percy Goetschius, Mrs. Theodore Toedt, Gaston and Edouard Dethier, George Barrère and others of similar standing bear witness to the quality and stability of the staff. Among those recently added to the list of teachers may be noted Clarence Adler, Ethel Leginska and Gardner Lamson.

### Margaret Anderton Returns for Season

Margaret Anderton, the English pianist and musical lecturer, returned to New York this week. Her opening bookings for the season are in Brooklyn, October 13 and 27, and she has been engaged by the Woman's Club of Albany, N. Y., to give one of her unique "piano causeries" on October 20. For this, her first appearance in Albany, her subject will be "Modern Music."

### Five Symphony Concerts on Milwaukee Musical Society's Program

MILWAUKEE, Sept. 15.—Seven concerts will be given during the season by the Milwaukee Musical Society, according to plans formulated at its last meeting. This series will be given by the Chicago Symphony Orchestra, founded by Theodore Thomas, and will be under the management of a committee consisting of H. C. Schranck, A. J. Lindemann, Gustave F. Riedel, Max Griebisch, Hans A. Koenig

## RESTING ON THEIR OARS



A Vacation Moment with Two Philadelphia Organists—Left to Right: Harry Sykes, Ralph Kinder, Mrs. Kinder and Mrs. Sykes, at Lake Christopher, Maine

IN the accompanying picture taken this Summer at Lake Christopher, Maine, appear two of Philadelphia's prominent organists. From left to right the figures in the boat are Harry Sykes, Ralph Kinder, Mrs. Kinder and Mrs. Sykes. Mr. Kinder, who is recognized as one of Amer-

ica's leading concert and church organists and who has many important engagements throughout the country for the coming season, spent the early part of his vacation with Mrs. Kinder at his old home in Rhode Island, going to Maine for the latter part of the Summer.

and Secretary R. Koebner. The concerts will be given at the Pabst Theater and will include two recital programs and five symphonic programs. Mme. Ernestine Schumann-Heink and Teresa Carreño will give the recital programs, while at one of the symphonic programs Carl Flesch, the German violinist, will make his initial bow to Milwaukee music-lovers. M. N. S.

### Union Musicians Yield; Chicago Theaters to Resume Orchestras

CHICAGO, Sept. 12.—Union musicians of Chicago having decided to relinquish their demand of last season that they be given the right to name the number of men who should play in the theater orchestras of the city, the orchestra programs will be resumed in those theaters that abandoned

them last season. It is understood that the Chicago Federation of Musicians, with only one dissenting vote, moved to adopt the time and wage proposals made by the managers, which eliminate the reference to the size of the orchestra and the guarantee of the number of weeks of employment.

### Lhévinne Not to Revisit America Until 1914-1915

Josef Lhévinne is to have an active season abroad. The Russian pianist will devote the entire Winter to his concert work on the Continent and the following Summer to teaching at his home in Wannsee, Germany. He will not visit America this coming season, but is laying plans to return for the season 1914-15, under the management of Loudon Charlton.

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COACH



## FROM "MUSICAL AMERICA" READERS

## A Plea for the Use of Narrower Keys in Making Pianos

To the Editor of MUSICAL AMERICA:

In consideration of the facts that, according to your own interesting statistics, the people of the United States are spending annually nearly \$600,000,000 for music, and that from seventy to seventy-five per cent. of this amount is spent by women, is it not time that the needs of the thousands of women who play the piano in this country should be considered by piano makers?

For the past twenty-five years I have been a teacher of music, and during that time have had under my instruction more than five hundred pupils. Of this number only an exceedingly small percentage were naturally equipped for playing octaves or large chords. Many earnest students who seemed to possess every mental quality essential to musicianship were nevertheless so hampered by their inability to grasp a full chord and play it with firmness and solidity that their playing always seemed weak and colorless.

Stretching exercises and all of the usual means for hand training and development failed to furnish the necessary reach. And while these students were able to comprehend or appreciate many of the larger, heavier works of the great composers, they were limited to such compositions as they were physically able to master.

This question therefore arises: Why should not America build pianos adapted to the usual size of American women's hands?

Were each key of the octave made but one-sixteenth of an inch narrower a gain of half an inch would be afforded by eight keys; and, better still, if each key were to be an eighth of an inch narrower everybody could play octaves and heavy chords well. And not only would octaves and chords be improved, but so, also, would scales and arpeggios.

There are comparatively few young women who can pass the thumb under the hand to a point where it is necessary to take the next thumb note in the arpeggio, the thumb being too short. But if the distance between the keys played by the thumb were to be diminished the difficulties which an ordinary hand encounters would be eliminated, and teachers would be relieved from the problem presented by "galloping arpeggios."

The hours now spent in fruitless practice on our pianos because of the impossibility of adjusting the hands quickly to

the wide reach would bring results which would save many a teacher and pupil from discouragement and despair.

It is always a sad thing to witness a waste of human life and energy, and when we see young students splendidly equipped for their chosen vocation practising year after year in the earnest effort to accomplish their ideals, and later see them succumb to the inevitable, it is a question whether their disappointment will ever serve a great purpose in their lives.

In reference to the practicability of reducing the width of the piano keys the objections have been raised that a special scale must be drawn and that piano dealers must carry pianos in two sizes. But why should women and children be compelled to do all of their practising on instruments adapted only to the hands of men? The world does not expect women to wear men's gloves, shoes, or coats; these are furnished in sizes appropriate for women's use, and it seems as though the question of women's pianos was worth considering.

Even from a financial standpoint it might save some portion of the \$7,500,000 spent abroad for instruction in the vain hope that European teachers may, by some magical means, enable students to acquire the technique which they have failed to acquire under American teachers.

I would therefore earnestly commend to music teachers and students, and especially to piano makers, this question of American pianos for American hands.

CARRIE BURPEE SHAW.  
Ridgewood, N. J., August 30, 1913.

## The Status of the Ellery Band

To the Editor of MUSICAL AMERICA:

My attention has been called to a letter appearing in your issue of August 23 from one V. J. Grabel, of Lansing, Mich., in which he presumes to associate the Ellery Band with other Italian bands in this country in a sweeping and altogether unjustified criticism. His letter is in reality so absurd, in so far as it refers to my band, that it is unworthy of serious attention; but as your paper has many readers in the East who have mayhap not heard the Ellery Band, I wish to ask your courtesy in the matter and enough of your valuable space to admit of the reproduction of the following review of our work from the pen of I. I. Brodie, the distinguished musical critic of the Glasgow (Scotland) *Evening News*, whose word on musical matters is respected throughout the entire United Kingdom. Mr. Brodie's article is akin, indeed, to hundreds of others called forth by the magnificent work of my company of artists under the splendid leadership of Mr. Di Girolamo.

"In these representative grand opera numbers and in the numerous little light pieces with which Mr. Di Girolamo responded to the applause of his audience, the Ellery Band revealed its incomparable fluidity and beauty of tone, its glowingly harmonious crescendos, its virtuosity of execution and especially those human qualities of passion and artistic emotionalism in all their subtle and varied degrees which give a unique character to their performances. In the manifestation of these qualities and characteristics, the Ellery Band realizes the highest ideals possible to a band constituted of wind instruments."

Should your readers consider that Mr. Grabel's reckless statements require an American refutation I beg to inform them that the Ellery Band was invited three years ago by the head of the Musical and Dramatic Committee of the University of California, Prof. William Dallam Amos, to play four classical programs at the Greek Theater in Berkeley, stating in writing at the time that my band alone of all the attractions that had been offered

him since the famous "As You Like It" and "Antigone" performances that same year was worthy to follow them and maintain the same standard of art that they had established.

If Mr. or Prof. Grabel has heard the Ellery Band of recent years he surely heard it with envenomed ears and a tight-closed heart. Here they are saying that our music is so beautiful that "it hurts."

CHANNING ELLERY.  
National Conservation Exposition, Knoxville, Sept. 7, 1913.

## Good Music for White Mountain Visitors

To the Editor of MUSICAL AMERICA:

In spite of everything which has been said about American musical appreciation in the discussion started by Mr. Waghalter the early part of the Summer, I must admit that I have been somewhat surprised at the interested attention and the discerning applause given the excellent musicians here in the large hotels of the White Mountains.

At the new Profile House, where I am staying, the sextet plays its concerts at one end of the large public room of the hotel and generally holds the majority of the four hundred guests, the best attention being given the music of finer grade. Mr. Emil F. Schmidt directs with good taste. On Sunday evenings the programs are more ambitious than at other times and show care in rehearsing. All of the members of the sextet, except Mr. Gery, the pianist, belong to the Philadelphia Orchestra.

I thought perhaps you might be interested to know that such good music is provided here in the most famous mountain resort in the East, in spite of the great number of distractions, and that the thousands who come here during the Summer season enjoy it. Most sincerely yours,

ERNEST E. RICH.  
Profile House, White Mountains, N. H.  
August 30, 1913.

## Subduing the Eagle's Screams

To the Editor of MUSICAL AMERICA:

As a recent arrival in America and an admirer of the Americans and their institutions, I am nevertheless conscious that even they have their limitations, although some of them may not agree with me in this assumption. In this connection I was made to feel, in reading a recent issue of MUSICAL AMERICA that some of the contributors to that particular number were trying hard to forget that they were contributing to one of the greatest, if not the greatest of contemporaneous music journals, and not to a comic paper, in their efforts to prove that all of the rest of the world outside the United States was in a hopeless state of decay musically.

On the first page of the issue in question there was a strenuous article informing readers of your valuable journal that some Munich paper had had the audacity to criticize an "American" singer (in reality a Swedish). In retaliation for this it was soberly suggested that never again should American dollars go to swell the coffers of the Prinz Regenten Theater of the Bavarian capital. This made rich reading, in view of the attitude of some New York journals toward German singers and the fact that but for Germany the large army of American singers who learn about all they know about opera in the opera houses of Germany would pass their lives in America filling church positions at from \$200 to \$1,000 per annum.

On another page ("Mephisto's") of the same issue of MUSICAL AMERICA I noticed the statement that all Europe is mad with jealousy because America has been carry-

ing all things before it in Europe, including "all the honors" at the Olympic games at Stockholm. Here "Mephisto" forgot that Sweden alone scored more points than "God's own country." Even "Old England" did a fair amount of scoring.

On still another page a Mr. J. B. Grabel, of Lansing, Mich., states that Sousa's band is the "world's best" and on the very last page of the same issue we read the broadsides of Mr. Armand Vecsey, who among other things says that "I heard no opera, no philharmonic concert, no play that can compare with what has been heard in New York this season." But perhaps the choicest thing said by Mr. Vecsey was, "I have been in Paris, London, Berlin, Munich and Vienna and everywhere I have found American music the most popular. Then the turkey trot one finds all over the continent. Yet nowhere did I hear the music played correctly, although they try hard."

Add to these brilliant flights the recent statement of a young New York critic of a daily newspaper that "there is as much good music in one season in New York as in Berlin, London, Paris, Milan and Munich," and the pen picture is about complete. Little wonder that the rawness of the average American, particularly the type which "does" Europe in two months with the Stars and Stripes pinned on the lapel of his coat is regarded with so much good-natured indulgence, mingled with pity and sometimes, indeed, with a bit of resentment included.

When America produces a single first-class orchestra made up of even one-fifth of the whole of American players, when it produces a single grand opera performance with American singers, orchestral players and conductors, and when it produces a single composer even of the stamp of Elgar the much-despised (in some parts of America) Englishman, then we shall be glad to have the American eagle flap his wings and give a good wholesome shriek of joy. Until then the less said about the \$600,000,000 which America is said to spend in music annually the better. At least so it impresses a mere Englishman. Very truly yours,

H. E. HERBERT.  
South Bend, Ind., Sept. 7, 1913.

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## American Artist Honored by Opening Berlin Music Season

**Recital on Monday by Kitty Cheatham Marks Beginning of Concert Activities—German University Professor Pays High Tribute to Her Art**

BERLIN, Sept. 10.—The honor of opening the Berlin music season is to devolve upon Kitty Cheatham, the incomparable American *diseuse*, who will give a recital in Beethoven Hall on September 15. She will be assisted on that occasion by Carl Clewing, the favorite actor of the German Emperor, who has never before volunteered his services in conjunction with a foreign artist. After a tour through Germany Miss Cheatham will sail for America October 4 on the *St. Paul*.

For her German recitals Miss Cheatham is to have a translation of all her songs ingeniously arranged in book form to be distributed among her audiences. She is to give one of her recitals at the University of Berlin—an unprecedented honor for an artist. Miss Cheatham was invited to give this recital on the strength of the deep impression she created on Prof. Paszowski of that institution when, together with eminent professors from other German universities, he heard her in America. At the close of her previous recital at the Berlin University the entire faculty went to the artist's dressing room to congratulate her, one of the head professors remarking: "Miss Cheatham, I wish we might have permeating our entire University life the definite great purposes you so unmistakably give forth in your work. Your message of sincerity and profound simplicity is a very great one and should find world-wide recognition, for it has those qualities which all nations need to be really constructive."



Kitty Cheatham, Fraülein Miller, Daughter of Professor Miller, of the Berlin University, and Professor Paszowski, of the Berlin University

Miss Cheatham's experiences during her Russian visit were of exceptional interest. She gave a delightful impromptu recital before a gathering of officers of the Imperial Guard and one of the ladies in waiting of the royal household. One of the listeners—a well-known general—played the familiar "Volga Boat Song," which Miss Cheatham hummed. Then he played Tchaikowsky's Legend, "Christ Jesus Once a Garden Made," which the great artist sings so movingly. It had to be repeated three times. Songs by Moussorgsky, Cui and some modern French writers followed. Then came some of Miss Cheatham's negro songs, and much else. As the singer had gone to Russia primarily to visit friends this recognition of her compelling artistry which had been accorded quite spontaneously and unsought was all the more touching. She visited Moscow and saw the home of Moussorgsky as well as many of the scenes of incidents in his great opera, "Boris Godounow."

At Prof. Humperdinck's home last Wednesday afternoon Miss Cheatham and another American, Frederic Hoffman, gave a concert, the latter pleasing the German guests with a series of Cadman's American Indian love lyrics.

### Hotel Music "an Agony," Says This Nerve Specialist

BERLIN, Sept. 13.—"A benefit that is forced upon one becomes an agony and a burden and wrecks nerves, and that is what results from hotel music, which you must hear whether you will or not," declares Prof. H. Oppenheim, a famous German nerve specialist. "Against this evil there cannot be too energetic protest and action," he continues. "I am not unmusical and I have even written upon the healing value of music, but here there is no longer a question of enjoyment and benefit but of disorderly disturbance which should be checked. The beneficial effects of music are dependent upon the conditions under which it is heard. There must be a free choice of where and when and what kind of music one wants in order that it be

soothing instead of irritating. Hotel music should be played in a special room with thick walls."

### Antonia Sawyer to Sponsor Wage Earners' Concerts

Antonia Sawyer will give this season a series of "Wage Earners' Concerts" at popular prices at Clinton Hall, New York. On Sunday afternoon, September 28, 1913, 3 o'clock, Emma Loeffler, soprano, and Vladimir Barowski, violinist, will be the soloists in the following program:

1. Humoreske, Dvorak; Mr. Barowski. 2. Aria from "Hérodiade," "Il est bon, il est doux," Massenet; "Serenade," "Aller Seelen," "Heimliche Aufforderung," Strauss; Miss Loeffler. 3. "Traumeri," Schumann; "Gypsy Dances," Sarasate; "Tarentella," Wieniawski; Mr. Barowski. 4. "Waldesgespräch," Schumann; "Es Blinkt der Thau,"

Rubenstein; "Der Schmied," Brahms; Miss Loeffler. 5. Selected numbers, Mr. Barowski. 6. "At Dawning," Cadman; "Goodbye, Sweet Day," Vanah; "Before the Dawn," Chadwick; Miss Loeffler.

### Toselli's Opera to Be Heard in New York

FLORENCE, Sept. 13.—Enrico Toselli's opera, "Principessa Bizarra," written to a libretto by his former wife, the ex-Crown Princess of Saxony, is to be produced here in October and it is said that it will be given in New York in January. The Crown Princess now declares that she did not write the libretto.

Verdi's letters are to be published in five volumes this Fall in Italy in connection with the celebration of the composer's centenary.

## BARRÈRE ANNOUNCES AMERICAN NOVELTIES

### Many New French Works Also Added to Répertoire of Wind Instrument Ensemble

Information regarding important novelties which will be introduced during the coming season at the New York subscription concerts of The Barrère Ensemble of Wind Instruments has just been received from abroad by its manager, Catherine A. Bammann. The novelties have been acquired during the Summer by George Barrère, the distinguished flute player, founder and conductor of this organization, in his annual trip to Europe. Mr. Barrère has spent even more time than usual in this quest this season, conferring extensively with leading composers, and studying their scores with them.

Notable among these composers is Florent Schmitt, whose name is figuring persistently on the leading concert programs of Europe. His Op. 54, a work entitled "Lied and Scherzo," orchestrated in an exceptional manner for a double wind quintet with one horn principal, has been secured by Mr. Barrère. Doubtless much interest will center in its performance, as it is entirely probable that the composer will conduct it on the occasion of a visit he is planning to this country during the Winter, when he will conduct others of his works in New York.

A name which European critics are beginning to realize is one to conjure with is that of Vladimir Dyck. This composer, although Russian by birth, writes strongly in the idiom of the French school, and is regarded as one of the rising composers in Paris. The Barrère Ensemble will play his First Symphony, which he has orchestrated for two flutes, one oboe, one English horn, two clarinets, two horns and two bassoons.

Another French work to be included on

these programs will be a Divertissement by Albert Roussel, which calls for piano, flute, oboe, clarinet, horn and bassoon. This composition was written for the wind instrument organization founded in Paris by Mr. Barrère before coming to this country. This organization, known as "La Société Moderne des Instruments à Vent," has been subsidized by the French Government in recognition of its services to musical advancement. While in Paris, Mr. Barrère was tendered a hearing of this work by M. Roussel and was much impressed by its merits.

The celebrated French composer, George Huë, is engaged in orchestrating for the Barrère Ensemble his Fantasia for flute, which Mr. Barrère has played so extensively. This composition will be included in the concerts of this season if it is completed in time.

Although in this latter day it is the French composers who have responded most fully to the demands of the wind instruments, this demand is being more and more widely answered elsewhere with each passing year. American composers, too, are realizing these possibilities, and, from the reams of manuscript submitted to him, Mr. Barrère has chosen two for hearings during this season. Both are new and will be played for the first time. One is a Suite for two flutes, two oboes, two clarinets, two horns and two bassoons, by Seth Bingham, and the other, Intermezzi, by Mabel W. Hill, for one flute, one oboe, one English horn, two clarinets, two horns and two bassoons.

Other works which will figure on these programs are a Sextet, op. 71, by Beethoven, for two clarinets, two horns, two bassoons, and three quintets, one by Mozart in E Flat for piano, oboe, clarinet, horn and bassoon; one by Henry Woodlett, on themes of popular form, for flute, oboe, clarinet, horn and bassoon, and the last by Anton Rubinstein, op. 55, for piano, flute, clarinet, horn and bassoon.

No definite announcement as to dates is as yet being made for these concerts, for, owing to the insistent demand for evening concerts on the part of many who are debarred from attending the regular matinée series, it is not unlikely that a change of policy will take place, and that at least one of this series will be given in the evening.

New York  
Evening Post  
There may be singers who can sing "Comfort Ye" more beautifully than he sang it, but they have not been heard in New York.—Henry T. Finck.



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## LA SCALA TO REVIVE "NABUCCO"

Early Work of Verdi Added to Program of Centenary Performances  
—Roster of Artists Complete for the Verdi Season

Bureau of Musical America,  
Via San Maria Fulcorina,  
Milan, Sept. 6, 1913.

THERE will be two distinct divisions of the season at La Scala this year, as already noted. The first will extend from October 1 to November 16 and will be dedicated exclusively to Giuseppe Verdi. The second, from November 17 to April 15 of next year, will constitute the regular season. That the Scala is determined to celebrate the Verdi centenary in the handsomest way possible can be seen from the fact that the management has secured the co-operation of such eminent orchestral conductors as Arturo Toscanini, Tullio Serafin and Leopold Mugnone. Toscanini will occupy the conductor's chair at the Scala for the first time after six years' uninterrupted absence. He will conduct the Requiem Mass and "Falstaff."

To the operas already announced for the Verdi Festival, including "Aida," "Falstaff" and "Otello," "Nabucco" has been added, and in the last few days the management has closed the last engagements of singers for the season. The artists are: Signora Giuseppina Bertazzoli, Linda Caminetti, Cecilia Gagliardi, Luisa Garibaldi, Lina Garavaglia, Virginia Gulieni, Lydia Lauri, Sandra Marina, Claudia Muzio and Maria Gay; Signori Angelo Bada, Ernesto Badini, Vittorio Bellabarba, Berardo Berardi, Icilio Calleja, Enrico Cilla, Giulio Cirino, Giulio Cretti, Giuseppe Danise, Nazzareno de Angelis, Giuseppe di Bernardo, Carlo Galeffi, Amleto Galli, Aristodemo Giorgini, Gaudio Marisuto, Giordano Paltrinica, Italo Picchi, Mario Sammarco, Antonio Scotti and Giovanni Zenatello.

"Nabucco" will open the season on October 1, and special weight will be placed upon bringing to light again this youthful work of the master, which obtained a genuine triumph when it was produced on March 9, 1842. There were eight per-

formances of the opera at that time and in August of the same year it was repeated with the result that it constituted the bill at the Scala for fifty-seven evenings. No other opera at the Scala was so often performed in one season.

Mugnone to Conduct "Nabucco"

Maestro Mugnone will conduct the October 1 performance of "Nabucco" and the cast will include Signora Gagliardi and Garibaldi and Signori Galeffi and De Angelis. Following "Nabucco," "Aida" will be given on the evening of October 5, conducted by Serafin and with Gagliardi as Aida, Maria Gay as Amneris, Zenatello as Radames and Galeffi as Amnaro. The performance of the Requiem Mass under Toscanini will constitute the third event of the season. The soloists will be Gagliardi, soprano; Guerrini, mezzo soprano; Giorgini, tenor, and De Angelis, basso. There will be a choir of 300 voices, trained by Maestro Venturi.

"Falstaff" will be the next production to be staged. This opera was first given at the Scala in 1893, with Victor Maurel in the title role; for the second time in 1899, with Scotti, and for the third and last time, in 1906, with Giralchini. Toscanini will conduct the forthcoming performance and Scotti will again be the Falstaff. The Verdi cycle will close with "Otello," which was given at the Scala for the last time in 1900, with Tamagno. Serafin will conduct the forthcoming performance, Calleja will be the Otello and Sammarco the Iago.

Old Favorites Returning

Many of the artists above named are well known at the Scala. Scotti will be welcomed back with the most sympathetic interest, as will also Sammarco, who made his last previous appearance at the Scala in 1902 in Franchetti's "Germania." This was also the year in which Caruso last appeared at the Scala. Mme. Gay and Mr. Zenatello have been absent for six years and their return appearances are eagerly awaited. Signora Garibaldi and Caminetti and Signori Galeffi and De

Angelis were members of the Scala company last season. The famous Russian contralto, Sandra Marina, will also arouse no little interest, as in addition to the fame she has acquired abroad she has had phenomenal success in other cities of Italy.

There will be an orchestra of 120 performers and a chorus of 110 for the Verdi productions. Raffaele Grassi will be in charge of the ballet of sixty.

The exhibition in connection with the Verdi celebration at Parma has been inaugurated. It is rich in autographs and scenic and other historical records.

Mascagni's "Isabeau" continues its triumphal career through the Italian cities. It has had a great success at Bergamo and at Livorno Mascagni himself conducted a performance just given which resulted in ovations for himself and all the principals in the cast.

A. PONCHIELLI.

### NEW SAN DIEGO TEACHER

Albert Guille, Former Opera Tenor, Engaged for Local Conservatory

SAN DIEGO, CAL., Sept. 5.—One of the most interesting events of this season in San Diego's music life is the coming of Chevalier Albert L. Guille, who will make this city his future headquarters. Mr. Guille will be the head of the vocal department in the Lionel Gittleston conservatory of music here. As a tenor Mr. Guille is known all over the world. One of his American tours was with Adelina Patti, and among his engagements was one as leading tenor of the Lisbon Royal Opera, for which position he was selected by the King of Portugal himself.

Albert Baker Cheney is a guest in San Diego of his brother, John Vance Cheney, who is as famed in his own line of poetry and essays as is Albert Baker Cheney in his theory and practice of voice culture.

In a series of articles on musical subjects Dr. D. D. Wheden is instructing the readers of a local newspaper. His most recent article dealt with the necessity of psychological comprehension of the tone desired rather than such a particular attention to mechanical details as is largely the case in modern teachings. He says:

"The purest note of Sembrich's voice is not a laborious process of manufacture within her thorax, requiring her active supervision, but is, instead, an innate portion of herself which she has intelligence enough to impart to the world. Among the first to recognize this important element in vocal culture is Albert Baker Cheney. He has been responsible for a remarkable evolution in the methods of developing the voice, but not in the mechanics of the voice. He prefers to ignore the mechanics, believing that nature will meet these requirements if there is sufficient mentality properly to understand what a true tone should be.

Another visitor who is adding to the musical life of the city is John Doane, an organist whose concert work is well known. Mr. Doane recently returned from a year's study in England and a trip through Europe.

R. A. B.

South American Tenor for Century Opera Company

The Messrs. Aborn have engaged Eugenio Folco for the Italian performance of "Aida" on September 22 at the Century Opera House by the Century Opera Company. Mr. Folco is familiarly known in opera circles as the "South American tenor." His family moved to Argentine when he was a baby and he received his earlier vocal training in Buenos Ayres, where he made his debut in grand opera. He was born in Oneglia, in the Italian Riviera. Folco returned to Italy and made his first appearance in the Teatro Fenice in Venice. Later he sang at the San Carlos in Naples and made a tour of Russia, France, Greece, Spain and England. He was leading tenor with Castellani's grand opera company at Drury Lane, London. Folco will appear in all the "original language" performances of the other operas which will be presented at the Century Opera House by the Messrs. Aborn.

European Conservatory of Baltimore Adds to Its Faculty

BALTIMORE, Sept. 15.—The European Conservatory of Music enters its fourteenth season with two new faculty members. Julius Zech, who succeeds Arthur Conradi as violin instructor, is a native of Trier, Germany, and a graduate of the Imperial Music School of Annaberg, near Berlin. Robert L. Paul will instruct in harmony and composition. He is a graduate of the Peabody Conservatory and holds a teacher's certificate from the Virgil Clavier Piano School of New York. The other members of the faculty of the European Conservatory are Director J. Henri Weinreich, piano; Clifton F. Davis vocal, and Lorraine Holloway, organ.

W. J. R.

### BITTEN BY A SCORPION

Maggie Teyte Has Dangerous Experience in Sicily

A cablegram from Salsotermine, near Palermo, Sicily, to Messrs. Haensel & Jones, Aolian Hall, New York, informs them that Maggie Teyte was severely bitten by a poisonous scorpion while she was picking flowers in the fields surrounding that famous health resort.

Immediate medical attention by a corps of physicians from the Salsotermine Sanitarium brought the prima donna past the danger mark, and other than a small wound which will readily heal she will suffer no inconvenience from her experience.

Miss Teyte, in her cablegram, informs her managers that she will arrive in New York on the *Imperator* October 8. Her first American appearance this season will be a costume recital at Drake University, Des Moines, Ia., October 10.

Carmen Melis was one of the recent artists at Ostende.

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## CALGARY'S SYMPHONY ORCHESTRA ASSURED

Arrangements Completed for First Season of Pioneer Organization in the Canadian Northwest

CALGARY, CANADA, Sept. 6.—Calgary's movement for a symphony orchestra has taken such definite shape that already \$7,000 has been subscribed to the guarantee fund which the directors of the orchestra hope will reach \$25,000 before the opening of the season.

That the desire for good music is strong in Calgary was proved during the early period of the organization of the orchestra, the response to the appeal for support being such that the directors felt justified in engaging a conductor and enrolling players. Max Weil was chosen as conductor, and under his direction forty players have been placed under contract, making the orchestra practically complete. Assisting soloists for three of the season's concerts have already been engaged. The first concert will be given on November 10.

During the first season it has been deemed advisable to confine the regular concerts to one each month and in addition to give one young people's matinee designed to be of educational value each month during the alternate week. The orchestra will also appear in conjunction with the Apollo Choir at a concert in December and in a joint choral and orchestral festival in the early Spring, following which a tour of the principal cities of Alberta and Saskatchewan has been planned. Arrangements have, in fact, already been practically completed for this tour.

The directors estimate the expenditure for the first year at \$21,000 and the total revenue at \$9,000, leaving a deficit of \$12,000 to be provided for. If the objective amount, \$25,000, is subscribed, the annual call upon each guarantor will amount to 52 per cent. of his subscription. It is desired to have the subscription cover three seasons.

Outside Toronto, Calgary's will be the only regularly established symphony orchestra in Canada, and it is hoped to make Calgary the music center of the Canadian Northwest. As in Toronto, there will be a number of women players in the Calgary orchestra, for Conductor Weil firmly agrees with the contention often set forth in *MUSICAL AMERICA* that when young women musicians reach the necessary state of proficiency and desire to turn their musical talents to practical use they should be accepted on an equal footing with men, instead of being met with the dictum that "only men need apply."

### ANSWERED HIS OWN ADDRESS

How Kathleen Parlow Turned the Tables on a New York Playwright

When Kathleen Parlow, the violinist, was in America two years ago, a luncheon was given in her honor at a leading New York art club. Edith Wynn Matheson was selected to make the address of welcome, a task which the well-known actress approached with some degree of trepidation. She mentioned her fears in this connection to her husband, Charles Rann Kennedy, author of "The Servant in the House" and other successful plays, and he, being an amiable spouse, prepared a speech for her.

At the luncheon Miss Matheson prefaced her remarks by letting the cat out of the bag, explaining that she would proceed to read an address of welcome written by her husband. The address was duly applauded, and Miss Parlow rose to respond.

## ANNA CASE'S MAGIC SETS U. S. CAVALRYMEN STRUMMING A PANEGRICAL LYRE



Scene at the United States Cavalry Camp at Winchester, Va., When Anna Case, the Metropolitan Opera Soprano, Thrilled a Soldier Audience at a Unique Sunday Evening Concert—Miss Case's Position in the Picture Is Indicated by an Arrow

SINGING to an audience of music-lovers consisting almost entirely of United States cavalrymen in camp at Winchester, Va., Anna Case, the soprano of the Metropolitan Opera Company, so completely bewitched her gallant soldier-hearers that they could not find words poetical enough and ecstatic enough to convey a sense of their appreciation. Miss Case gave her unique concert on a Sunday evening—August 31—and one member of the audience who signed himself "The Major" described the emotions that she awakened in an article published the following day in the leading Winchester paper. The *Evening Star* was the name of the newspaper and there follows a partial quotation of the "Song" that "The Major" sang to it:

"A bird of brilliant plumage and marvelously sweet voice floated down from a passing celestial choir yesterday evening, and sang some heavenly songs to the men of the cavalry camp, her throat nearly bursting with the melody. I have heard famous voices sing in grand opera in America and in the European capitals; I have listened to the melody made by commanding genius amid the pomp of royalty and the sparkle of priceless gems—and I don't think that my heart was thrilled any more deeply, or my soul lifted more completely away from the world than on Sunday evening at the camp; for the singing of young Miss Anna Case was wonderfully appealing, and, instead of the 'glittering horseshoe,' the stage setting was

the theater of God, with its woods and fields and streams and mountains and blue sky. And how she sang! What sweetness, what feeling, what abandon! I shut my eyes, and then it seemed that God had sent a golden-voiced angel down from heaven to sing to His weary children and make them happy, and perhaps to bring them dreams that their heads were at rest upon their mother's breast, as it used to be in the long ago when the world was filled with love. And when the last notes of the girl's voice had died away I saw tears filling the eyes of strong men—men whose courage is as strong as steel, men who have stood amid the carnage of battle without a tremor!"

Afterward "The Major" records, Miss Case was given "a perfect ovation, dozens of officers crowding about her, eager to shake her slim hand and thank her for the delight she had given." "She has a wonderful high soprano voice, of almost matchless sweetness and power," continues the military man, in further elucidation of the merits of the performance. "Indeed, the strength of her voice is remarkable. I am told that her very high notes yesterday could be heard clearly for more than half a mile."

Another of Miss Case's soldier-admirers, Capt. George J. Ogden, of the Tenth Cavalry, U. S. A., in a letter to *MUSICAL AMERICA*, adds a few notes touching things omitted by "The Major."

"This was a notable event if not unique in our history," writes Capt. Ogden, "for not since the Civil War has so large a

cavalry force been assembled, and no singer has had the opportunity to sing amidst the tents and thousands of horses, to men who love the horses as Miss Case does. And so she found herself especially in sympathy with her audience. Not even when reviewed on parade by their chief have they given more rapt attention.

"Incidental to our encampment we enjoyed the hospitality of the people of Winchester and surrounding country until we felt our cup of happiness was quite full. But there was yet to come to us an event that now stands out more clearly than any other, and has made a more direct appeal to the generous heart of every dashing trooper. Colonel Murray complimented Miss Case by saying, 'We have heard of the "keys of heaven," we know there are "keys to strong castles," but you, Miss Case, have come with the "pass-key" to all our hearts and all doors have swung wide.' General Allen, beaming with satisfaction, said: 'You have kept two thousand troopers from their supper. I don't know anyone else who could do it. You have touched the whole scale of human feeling and sentiment.'

"But," said Miss Case generously, 'you forget who made all this possible, and I would not have you overlook my accompanist, Mr. Howard Thatcher. Too often the accompanist's large share of credit is overlooked.' And thus do we see as in a mirror the heart of this sweet singer."

Miss Case's accompanist was Professor Howard Thatcher, of the Peabody Conservatory, Baltimore.

### NEW YORK'S VERDI CONCERT

Italian Orchestral Society Arranges Ambitious Commemorative Program

The date for the Verdi Centenary Opera Festival in New York has been fixed for Sunday evening, October 19, at Carnegie Hall. The Italian Orchestral Society of 100 musicians, with vocal soloists, under the direction of Cesare Sodero, will appear on this occasion in selections from Verdi's most popular compositions, which will include "Rigoletto," "La Traviata," "Il Trovatore," "Ernani," "Otello," "Aida," "Sicilian Vespers" and "Falstaff." The last two works were composed especially for Victor Maurel, the eminent baritone, who was a very dear friend of Verdi's. M. Maurel will give additional dignity to this festival by appearing in the gems of his favorite operas for the first time in many years.

Anton F. Scibilia, the manager of the society, intends making the festival one of magnitude and excellence, and will, no doubt, realize the financial results required for the perpetuation of the Italian Orchestral Society.

A unique souvenir in the shape of an

illustrated *de luxe* book on the life of Verdi will be issued for this event, while carloads of roses, Verdi's favorite flowers, will be sent to Carnegie Hall that night for the women in the audience. James W. Morrissey, business representative, who was Adelina Patti's business manager on her last tour of America, has written the diva in Crag Y'Nos, asking if she will participate in this festival. It is possible she will accept and come to New York for this performance, returning on the next steamer.

### Hammerstein as a Discoverer

Mr. Oscar Hammerstein, referring to the expense to which the building of the new opera house is subjecting him, avers, according to the *New York Telegraph*, that he is on the verge of a discovery, and one quite as important as that for which Watts or Edison is responsible. "I am inventing," says he, "a new ink for checks. It fades away, leaving no distinguishable trace, before the bearer of the check can go to the bank."

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New York, September 20, 1913

### PUCCHINI SPEAKS

It is reasonable to suppose that Puccini's latest attitude toward America as revealed last week by the novelist Owen Johnson will prove of fairly extensive interest. But there will be diversity in the quality of interest provoked.

To some Puccini's professed belief that "America is the future field of opera," that within ten years "there would develop over here a system of opera on the German style," that "every city in the United States would eventually own its own opera house," that the "day would come when European singers would come to this country to acquire experience," will convey the significance and weight of a prophecy.

To others—of greater perspicacity, one is inclined to think—there is a personal motive underlying these fair-sounding auguries.

Of course, there is no reason to wonder that a foreign musician who has visited America should be impressed by the general musical development of the country during the past ten years. But Puccini was not so eagerly disposed to recognize this fact when he came over to launch his "Girl of the Golden West," less than three years ago. More or less arrogantly he sent forth the word that he had virtually created a distinctively American style of music with his opera, and when questioned about his acquaintance with existing American music asked whether his interrogator had reference to "coon songs."

When the New York critics to a man denied his claims regarding the genuine Americanism of his score he gave vent to certain decided and unpleasant opinions about the musical status of the country—as soon as he reached the other side.

At present the wind blows strongly from the opposite direction. To use a popular phrase, "there's a reason," in all probability. Puccini is on the point of completing his latest opus—which, in this instance, comprises three short operas. These works will naturally be heard in America (always a most fertile source of revenue for the composer of "Bohème" and "Tosca"). Hence it is expedient to prepare the way and to efface any lingering memory of past unpleasantness by a few fair speeches, whether sincere or otherwise. Puccini sees the consummation of "American opera" in the

brief space of ten years. It will be on the "German style," he concludes. Why on the German style, pray? Why not the American style if American opera it really is to be?

"Puccini," comments Mr. Johnson, "is dissatisfied with what he has done and is exceedingly eager to go into a new field." Dissatisfaction over past efforts in the case of an artist is generally a fortunate condition. It generates the impulse that is the basis of progress and higher development.

It is to be hoped that Puccini's further evolution, if consummated, will raise him to a loftier station than that which he occupies as idol of middle-class musical appreciation. With a greater spiritual expansiveness, ideality and a nobler quality of thought he will portray life all the more truly. Upon the achievement of a development of this nature mere advance in musical technic will take care of itself.

### THE TRIUMPH OF MANKATO

The letter of Jessie Rice in last week's MUSICAL AMERICA about the average "little Western town" of Mankato touches a larger issue than that involved in the interests of that town alone. The letter is representative of a condition which has changed vastly throughout the towns of the country in a space of twenty years.

This change is peculiarly evident to those of us who twenty years ago rode our bicycles over the then very rough Minnesota roads and visited many of these average "little Western towns." Life in the larger cities of the West has always involved a certain knowledge of the smaller outlying towns, through the many little business and pleasure trips which form a large part of the life of Westerners. To such a one, thinking back twenty years, the condition depicted in Miss Rice's letter is nothing short of extraordinary. The Minnesota town the size of Mankato was, twenty to thirty years ago, a particularly raw institution, albeit a commercially lively one. The idea of developing and cultivating the "Temple of poesy, roofed over man's eye and ear," had struck root only here and there among rare individuals, and never in any general or public sense. The musical opportunities of Mankato to-day, as described by Miss Rice, are such as were unknown to the largest Minnesota cities two decades ago.

People of artistic gifts are just as likely to be born in small and obscure as in larger and more famous communities. They must remain unaware of the nature and quality of their tastes and gifts, however, unless they have some opportunity of contact with the world of art. Many a tragedy in the musical world has occurred through the mistaken notion of the quality of this or that young person's gifts owing to the absence of any means of critical comparison in small communities.

The musical life which America has won for its larger cities is now rapidly penetrating to the smaller cities and towns, and this means a much more rapid and normal development of the talent of the nation than could otherwise have been had. The expenditure of an enormous sum of money for music may not prove that all of us in America are as musical as we ought to be, but it is making possible such a phenomenal growth in the cultivation of music as is presented by Mankato, and many another similar town, in its record of the past twenty years.

### RICHARD WAGNER IN THE "MOVIES"

Richard Wagner, or at least that notable person as represented in his recently published autobiography, is, according to advices, being served up to a presumably eager audience upon a moving picture film in a Berlin theater. It is announced that America also will soon be treated to this entertaining exhibition.

How the Master of Bayreuth would make merry over this if he could but communicate his thoughts to us! And if it had chanced that America had been the first to present this exhibition, how Germany would have enjoyed its little jibe at us in America for our commercialized and sensation-seeking civilization! Truly, it is a mad world, and one is sometimes moved to believe that Aristophanes, Cervantes and Rabelais had the truest vision of it.

Certainly it seems ridiculous to take Wagner's "My Life," an apocryphal work at best, in which the really great issues of the master's life are conspicuous by their absence, and turn it over into a "movie." Surely those who have the faintest appreciation of Wagner and his work will shun such an exhibition. On the other hand, an attempt at an apology for such a show might lead one to argue that it might serve as an initial awakening to an interest in Wagner amongst many people who would otherwise remain without that interest. At least one may present himself with such a pleasant illusion if he is able to avoid thinking of this latest plunge from the sublime to the ridiculous as anything other than a mere sensational money-making scheme.

### PERSONALITIES



Yvonne de Tréville with a New Friend

Yvonne de Tréville received a novel birthday gift not long ago when an admirer presented her, on her arrival in Yellowstone Park, with a Teddy bear. Later this month the new pet will accompany the soprano to her Brussels home. Miss de Tréville received word last week from Charles Wakefield Cadman that he had written a song, "Thistle-down," for her.

**Kürsteiner**—A new piano composition, entitled "Naivete," by the New York composer, Jean Paul Kürsteiner, has just been issued by the Ditson press.

**Ryan**—Byford Ryan, the New York vocal teacher, is a frequent visitor to the performances of Victor Herbert's new comic opera, "Sweethearts," as the star of the production, Christie MacDonald, received much of her vocal training at his hands.

**Harris**—Victor Harris, conductor of the St. Cecilia Club, of New York, and widely known as vocal teacher and composer, sails on September 24 on board the *Olympic* for New York after a Summer's vacation abroad. One of his most interesting experiences in Europe was a motor trip which he took through Spain.

**Jordan**—Mary Jordan, contralto of the Century Opera Company, in addition to her work in the opera, is the soloist at the Lafayette Avenue Presbyterian Church, Brooklyn, and also soloist at the Temple Emanuel, Fifth avenue, New York. Added to these activities, her managers, Foster & David, have arranged a goodly number of concert appearances for her.

**Gardner**—Samuel Gardner, the young American violinist, has just returned to New York after a month's visit at Blue Hill, Maine, as the guest of Franz Kneisel. Under the direction of his managers, Foster & David, Mr. Gardner will give his New York recital early in November. He will present several violin novelties that have never been played in New York.

**Kubelik**—It is not generally known that Kubelik, like Caruso, is a cartoonist of talent. As a matter of fact, not a few of the young Bohemian's drawings have found their way into print. A poster used on his last American visit was made by himself and aroused much comment as an ingenious piece of designing. It consisted of a number of notes outlining the master with the violin tucked under his chin, and it was done in a sketchy fashion that was both amusing and effective.

**Melba**—"Training may make the artist, but nature gives the voice." This is one of Mme. Melba's sayings, and it is, above all, true of herself. When Mme. Melba was a child at school the other children used to say to her: "Nellie, do make that funny noise in your throat." The "funny noise" was the future prima donna's natural trill. She was always ready to oblige them, and it is an odd fact that she possessed in her childhood a wonderful gift of whistling, which she used to exercise to the delight of her school-fellows.

**Schumann-Heink**—Mme. Schumann-Heink has entered politics and has enrolled herself as a New Jersey Progressive. The famous contralto donated her services at a big mass meeting held last Tuesday in Paterson in the interests of the candidacy for Governor of Everett Colby. She declares that she is strongly in favor of a minimum wage law for men and women, the opening of schools for the use of the general public after school hours and municipal provision for the recreation of the people.

**Seagle**—Although his foreign successes have been even more pronounced than those in this country, Oscar Seagle is a staunch American and proud of his American lineage. The members of the baritone's family, who are Southerners, lost most of their fortune during the Civil War, and as the father died while quite young, they were left in rather straitened circumstances. So Oscar, fired by the American spirit of independence, sought one vacation to earn some money for himself and arranged to accompany the driver of a laundry wagon on his rounds and collect the packages of laundry. Some years later, when he met a society woman in London at a dinner party, the latter said: "Where have I seen you, Mr. Seagle? Your face seems very familiar." "At your back door, madame, often, when you came to complain that your husband's collars were not properly done," explained the singer, with a twinkle.



## AN AMBASSADOR FROM DALCROZE

## Minnie Lawson's Teachings of Rhythmic Theory Find Favor in St. Paul

ST. PAUL, MINN., Sept. 13.—Minnie Lawson, a distinguished exponent of the Jacques-Dalcroze School at the garden city of Hellerau, has located in St. Paul, and is winning favor for herself and her cause here and in Minneapolis.

The fundamental character of rhythm as a basis in all the arts and its special value in the education of the musician were discussed by her in an illuminating exposition before a company of musicians and representative educators called together by Henrietta Willins on Friday afternoon.

Rhythmical gymnastics, solfège, improvisation and "plastique" were remarked upon as divisions of the course at Hellerau. An interesting demonstration of independence in articulation of the different parts of the body was given by Miss Lawson by the waving of one arm to two beats in a measure, the other, at the same time, to three beats, while the head moved to four beats and the feet to five.

Miss Lawson is of Scotch birth, educated in Berlin. She holds a diploma from the school at Hellerau, where she completed the three-year course in a little more than two years and was given the distinction of an opportunity for practice work under "the master" in the college at the garden city. She is one of but few representatives in this country of the system which is said to have become obligatory in many of the educational institutions of Europe.

Miss Lawson bings with her the atmosphere of sincerity and enthusiasm—is thor-



Minnie Lawson, Exponent of the Jacques-Dalcroze School, Who Has Located in St. Paul

oughly imbued with the spirit of "Herr Jacques." A complete stranger in America, she finds much to interest her in its wide geographical areas, the generous hospitality of its people, the stimulating climate of the Middle West, the attractiveness of St. Paul and Minneapolis and the opportunities afforded by these cities for developing a live center of interest in the Jacques-Dalcroze system. F. L. C. B.

## RICH CONCERT FARE FOR SAN FRANCISCO

## Fine Array of Stellar Attractions Announced by Greenbaum—

## A New People's Chorus

Bureau of Musical America,  
Gaffney Bldg., 376 Sutter St.,  
San Francisco, Sept. 10, 1913.

THE return of Impresario Will L. Greenbaum from his extended vacation in the mountains of California brings his announcement concerning what he considers will be the busiest musical season he has experienced since his advent in the local managerial field many years ago. Mr. Greenbaum has selected the popular baritone, Emilio de Gogorza, to inaugurate his season, and will present the talented Spanish singer in a series of recitals during the week of October 12. De Gogorza has advised Mr. Greenbaum that he is arranging a set of programs which will include many of the beautiful Spanish songs which have come to be associated with his art. Another highly important engagement will be that of Mme. Frances Alda, the famous prima donna of the Metropolitan Opera House, with Frank La Forge as her accompanist. Harold Bauer, the pianist, will be an early November Greenbaum offering, and Mme. Schumann-Heink will give two recitals at the Cort Theater on the Sunday afternoons of November 9 and 16. Mr. Greenbaum has also arranged to have this artist appear as a special soloist with the San Francisco Orchestra.

By a coincidence two of the foremost women pianists will be in California at the same time. Mme. Teresa Carreño and Mme. Fannie Bloomfield Zeisler will appear here within a week of each other. The great combination of Mme. Melba and Jan Kubelik, the violinist, will be the last of Mr. Greenbaum's 1913 attractions. This combination, with Edmund Burke, the Irish baritone, and other supporting artists, will appear in Dreamland Rink, the only Auditorium large enough in San Francisco to

accommodate the crowds that will seek admission. The rink is to be reconstructed for the occasion.

Mr. Greenbaum's 1914 attractions, constituting the second half of his season, include such artists as Kathleen Parlow, violinist; Wilhelm Bachaus, Paderewski and Josef Hofmann, pianists; Clara Butt and Kennerley Rumford, the Irish tenor, John McCormack, and for a return after many years, Jean Gerardy, the famous 'cellist, who will be supported by Gabriel Ysaye, violinist, son of Eugen Ysaye. Pavlowa and her ballet company, 150 strong, will spend a week in this city under the Greenbaum management.

Negotiations are pending for still other attractions, and at least one symphony orchestra threatens to invade the West.

## New People's Chorus

Through the success of the San Francisco People's Philharmonic Symphony, a Peoples' Philharmonic Chorus is now advocated, and if Director Perlet's ideas are carried out, San Francisco will have a permanent choral society. Applicants for membership are not to be subjected to examination, but must possess a natural singing voice. However, it is expected that every member shall have a genuine love for music, a desire to learn and a willingness to attend rehearsals. Instruction will be given in classes to be drilled independently in various parts of the city by competent teachers. Mr. Perlet will visit the classes once a week and later will assemble the four groups into one large chorus. The compositions on which it is proposed to work are such classics as the "Messiah," "Samson," "Elijah," "St. Paul" and modern works.

A meeting of the Alameda County Music Teachers' Association was held Thursday evening. Reports of the recent State Music Teachers' convention, in which the Alameda association played an important part, were given. The Alameda association already numbers some two hundred of the members of the music profession in Oakland, Berkeley, Alameda and other communities across from San Francisco. The officers are: Alexander Stewart, president; Virgimie de Fremery, vice-president; Mrs. Camilla Buergermeister, secretary; Howard E. Pratt, treasurer; Mrs. Jessie Dean Moore, Elizabeth Westfate and Paul Steindorff, directors.

## The Weber's International Prestige

The strongest evidence of how widespread is the popularity of the Weber, is shown by the great demand for this famous piano abroad. This demand has become so urgent that one of the largest and best equipped factories in all Europe has been erected near London for the manufacture of Weber pianos. Such proof as to the prestige enjoyed by the Weber in Europe, is one of the most striking tributes that could possibly be paid to any piano.

## The Weber Piano Company

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Hermione Hawkins, who for the last two seasons has been getting new ideas from musical circles of Berlin, has accepted the position of instructor and director of the piano department in the School of Music of the State University of Oregon.

## Big Chorus for Land Show

Rehearsals are being held by the large chorus which is to appear at the great Land Show to be held in San Francisco in October. Howard Pratt, one of California's talented musicians, who is directing this large chorus, expressed himself as well satisfied with the results obtained thus far. There will be one program of folk songs, American, Scottish and Irish; a second program of an operatic flavor and a third of a patriotic nature. The chorus numbers more than 600 voices.

Other musical attractions for this Land Show will be the California Glee Club and the Swedish Singing Society of San Francisco.

Another business man's attraction is to be the Mechanics' Fair, and at this industrial exhibit the big attraction musically will be Orville Harrold, the grand opera tenor.

William Furst, who came from New York to conduct specially prepared score for "Elektra," as played by Margaret Anglin in the Greek Theater, Berkeley, made a decided impression with his composition. With an orchestra of fifty instrumentalists selected from San Francisco's best musicians he made an effect that was wonderful. Mr. Furst is consistently original in his musical ideas, as his operas "Theodora" and "She," and his orchestral scores bear witness. He is now working on what he says is his greatest effort, a Symphonic Poem founded on Japanese legends.

FREDERIC VINCENT.

## RUSSIAN MUSIC AT NEWPORT

## Balalaika Orchestra Gives Concert for a Society Audience

NEWPORT, R. I., Sept. 11.—A large audience composed of people prominent in the social world greeted the Russian Balalaika Orchestra at the Russian Music Festival which was held in the Newport Casino last night under the patronage of the Russian Ambassador and Mme. Bakhmetieff, Senator and Mrs. George P. Wetmore, Commodore and Mrs. Arthur Curtiss James and Mrs. Charles Oelrichs. The program was composed almost wholly of Russian compositions and the listeners were so pleased with the renditions that they kept demanding more and more.

Alexander Kiriloff was the balalaika soloist and played with remarkable skill and good taste. The vocal part of the program was furnished by Mme. Maria Winetzky, contralto; Mlle. Hortense Drujans, soprano, and M. Agrinoff, baritone. Mme. Winetzky sang her songs with lovely tone and fine execution, while Mlle. Drujans was a delight in her personality and art and M. Agrinoff also gave rare pleasure. All the artists were compelled to add encores. Leopold Rovenger played the accompaniments for the singers in a most artistic way. D. S. Samuels arranged and managed the concert.

## Booking Antonia Sawyer's Artists

Myrtle McAteer, of Pittsburgh, has become associated during the last week with the musical bureau of Antonia Sawyer, the New York manager. Miss McAteer left on Wednesday on a booking trip through Canada and will later cover Western and Southern territory in the interest of the Sawyer artists.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

CHARLES GILBERT SPROSS, whose list of compositions includes many charming works, has added two new songs, a Serenade and "Tis Spring Within Our Hearts," which appear from the press of his publishers, the John Church Co.\*

In the Serenade Mr. Spross has written one of the most appealing lyrical songs of his career. Its naturalness, its spontaneity and its insinuating melodic cadences will win it the favor of all who hear it. There is much to commend also in the harmonic variety which Mr. Spross shows in it in the second verse, where his use of full-fledged modernisms is not only effective but appropriate. The song is dedicated to William Wheeler, favorably known as a concert tenor.

"Tis Spring Within Our Hearts," written for Anna Case, the charming young soprano of the Metropolitan Opera Company, is one of Mr. Spross's typical concert songs. In it one may find his characteristic arpeggio accompaniment and those other earmarks for which he has be-

"SERENADE," "TIS SPRING WITHIN OUR HEARTS." Two Songs for a Solo Voice with Piano Accompaniment. By Charles Gilbert Spross. Published by the John Church Company, Cincinnati, New York, London. Price 60 cents each.

come known. The song is a splendid one, has a ringing melody and is vocally effective. Both songs are to be had for high and low voice.

Comment on these songs would be incomplete without due mention of the excellent poems which Mr. Spross has chosen to set. These are the work of Frederick H. Martens and are literary contributions of unquestionable worth.

THE White-Smith Music Publishing Company again offers several new works of varying interest.† A new song called "In Maytime," by John Adams Loud, is quite as notable in its way as his profoundly fashioned "In My Garden," comment on which was made in these columns some months ago. "In Maytime," to a translation of a German text, is one of those buoyant ecstatic songs, finely melodic and full of spirit which never fail to win an audience. Mr. Loud writes well for the voice and his piano accompaniments lie under the fingers. The song requires a voice of good range to present it ably. It bids fair to rival in popularity his charming "Flower Rain."

From the same press comes an edition of H. L. Baumgartner's Berceuse in E for violin with organ accompaniment. At the time of its publication as an organ solo the composition proved to be a worthy one and it is equally agreeable in its present form. A "Fantasia on 'My Old Kentucky Home,'" by J. E. W. Lord, for the organ, is one of those pieces which permit the performer to entertain rather than to elevate an audience. The variations are a little in the style of Batiste, a style which to-day seems somewhat antiquated. Yet for the organist whose business it is to manipulate a concert organ in a large hotel (and there are many such) the piece will prove valuable. It is not difficult of execution.

IF the development of musical activity continues in small cities in the United States, as it has in the last decade, the so-called music centers, New York, Boston, Chicago, etc., will have to give way to them in the matter of being "musical."

In illustration of this come three compositions by H. W. B. Barnes, of Piqua, Ohio. They are two anthems, "Sun of My Soul" and "The Lord My Shepherd Is," and a Te Deum in E flat.‡ These are published in octavo form, like the majority of sacred choral music. Surprisingly fine they are, all three, showing thorough musicianship, freedom of expression and a fluent command of melodies.

In "The Lord My Shepherd Is" Mr. Barnes opens with short incidental solos for contralto and soprano, leading into the choral part. There is an effective solo for baritone in the relative minor, a jubilant *Allegro Moderato*, and a final section for the chorus in 3/2 time, D Flat Major, the key of the anthem, worthy of much praise. The "Amen" is notable, the leading of the voices being that of a scholarly musician and away from conventional lines.

†"IN MAYTIME." Song for a High Voice. By John Adams Loud. Price 60 cents. "BERCEUSE IN E." For the Violin with Organ Accompaniment. By H. L. Baumgartner. Price 50 cents. "FANTASIA ON 'MY OLD KENTUCKY HOME.'" For the Organ. By J. E. W. Lord. Price 75 cents. Published by the White-Smith Music Publishing Co., Boston, New York, Chicago.

‡"SUN OF MY SOUL," "THE LORD MY SHEPHERD IS." Two Anthems for Chorus of Mixed Voices with Organ Accompaniment. By H. W. B. Barnes. Published by the Pi-Qua-ity Publishing Co., Piqua, Ohio.

"Sun of My Soul" contains much effective choral writing and a fine solo which may be sung either by a soprano or tenor.

The Te Deum has breadth and dignity. Passages for solo voices abound and there is a well-managed solo for tenor voice on the "When thou tookest upon thee to deliver man."

There is harmonic variety in Mr. Barnes's work, in addition to the qualities noted above. His church music is not saccharine, as is much of the output in the form to-day and his writing for voices is that of one who understands the medium he is working in.

The company publishing these works has cleverly utilized the name of the town where the music is published and calls itself the "Pi-Qua-ity Publishing Co."

ENTERPRISING organists eager for novelties will find exactly what they want in "Six Transcriptions for the Organ from the Works of Russian Composers," the work of Harvey B. Gaul.§

Mr. Gaul, who has also done some original work, has accomplished his present task with rare success. He has chosen six highly interesting compositions which are in order a "Feuille d'Album," by César Cui, op. 39, No. 2; Andante tranquillo and Allegro, from the opera "La Vie pour le Czar," by M. Glinka; "Reproche," by Genari Karganoff, op. 10, No. 3; a Pastorale, by A. Liadow, op. 17, No. 2; an "Alla Marcia," by W. Rebikoff, op. 5, No. 1, and a "Chant Sans Paroles" in A minor of Tchaikowsky, op. 40, No. 6.

One cannot speak too highly of the choice of pieces which Mr. Gaul has made. All six are beautiful compositions and it is accordingly difficult to single out any one of them as being especially notable. Yet if distinctions must be made the Cui, Karganoff and Rebikoff are the finest. Subtle charm characterizes the Cui piece, while the Karganoff is a finely felt piece of emotional lyricism. As a postlude for the service the Rebikoff "Alla Marcia" is a gem, the forceful rhythmic swing of its measures making it most admirable. The other pieces are also excellent.

As to Mr. Gaul's work let it be said that he has exercised fine judgment in his transcribing. None of them is difficult and Mr. Gaul's suggested registration should make them accessible to the student as well as the concert-organist.

THE publisher of Victor Herbert's works is to be reckoned lucky indeed. The composer of many successful works has in "Sweethearts" written the most fascinating score of recent years. The piano-vocal score is issued by the Schirmer press in a most attractive edition, which even in the matter of a title page, carries out the picturesque atmosphere of the light opera.||

It is always a pleasure to play Mr. Herbert's music. For above all things it is spontaneous. Play this score and you enjoy yourself every minute of the time, whether you are playing the charming "Sweethearts" song, or "Every Lovet Must Meet His Fate," the quaint quartet, "Jeanette and Her Little Wooden Shoes," the superb "Angelus" duet; "The Cricket on the Hearth" or the humorous quartet, "Pilgrims of Love." There is not a number in the score which might not be mentioned as extraordinarily fine.

In a review of the first New York per-

§SIX TRANSCRIPTIONS FROM THE WORKS OF RUSSIAN COMPOSERS. By Harvey B. Gaul. Published by G. Schirmer, New York. Price 60 cents each.

||"SWEETHEARTS." Comic Opera in Two Acts. Music by Victor Herbert. Book by Harry B. Smith and Fred. De Gresac. Published by G. Schirmer, New York. Piano-Vocal Score. Price \$2.00 net.

formance in the last issue of MUSICAL AMERICA, detailed criticism of the orchestral writing was made. Nothing need be added here but the comment that Mr. Herbert has few equals to-day in creating fine melodies which for all their naturalness still have decided individuality. This is what has made it possible to recognize music on a single hearing as "Victor Herbert," as well as one might say, "Puccini!" on listening to one of the latter's new works.

The reduction for piano has been well made and is exceedingly playable.

OCTAVO issues from the press of the Oliver Ditson Company include a number of highly interesting compositions.¶

New anthems for mixed voices are C. W. Henrich's "Pleasant Are Thy Courts," T. Tertius Noble's "Fierce Was the Wild Billow," W. Franke Harling's "Sun of My Soul," E. Cutter's "This I Know," J. E. Gould's "Savior Breathe an Evening Blessing," Frederick Stevenson's "Hearken Unto Me" and a Te Deum in A flat by Frank G. Cauffman, the latter an unconventional and eminently worthy piece of work. For male voice there is an excellent arrangement by Sumner Salter of Dudley Buck's "The God of Abraham Praise."

Secular issues for mixed voices are W. Franke Harling's arrangement of Clay's "I'll Sing Thee Songs of Araby," H. J. Stewart's "To a Fringed Gentian" and "I Know a Maiden Fair to See" and Mendelssohn's familiar "Spring Song" arranged by Ross Hilton.

There is an arrangement for women's voices, three parts, by Ross Hilton, of "Tenting on the Old Camp Ground" and for male voices of the Quartet from "Rigoletto."

READING at sight, four-hands, for piano pupils is something that American teachers do not indulge in with their pupils as freely as they might. German pedagogues recognize the benefits which this kind of work brings the pupil and the results obtained by them should influence our native teachers to make it a part of their regular work.

The Schirmer press has issued an album in its "Household Series" called "Sight-Reading Album for Piano Four Hands," which meets this need.\*\* The volume is well edited by Wm. Scharfenberg and L. Oesterle and contains pieces by Behr, Bohm, Gillet, Gounod, Gregh, Meyerbeer, Pierné, Schubert, Johann Strauss, Thomas and Wagner. These are ideally suited to the purposes of teachers. The volume should become popular throughout the country.

NEW ANTHEMS, PART SONGS FOR MIXED MEN'S AND WOMEN'S VOICES. Published by the Oliver Ditson Company, Boston, Mass.

\*\*"SIGHT-READING ALBUM." For Piano Four Hands. Edited and Fingered by Wm. Scharfenberg and L. Oesterle. "SCHIRMER'S HOUSEHOLD SERIES OF MUSIC BOOKS." Published by G. Schirmer, New York. Price 50 cents net.

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## EVOLUTION OF CONDUCTOR

Max Nordau Compares Him with Drum Major of Former Days in France

Dr. Max Nordau has an article in the *Paris Revue* on the evolution of the orchestra conductor, says the *Daily News and Leader* correspondent. Formerly, says the writer, the conductor was a modest man who took infinite pains with the rehearsals and effaced himself on the great day of the public concert.

Nowadays he is a hero. You only see him; the orchestra is merely a pedestal for him. In the French army of former days there was a personage who could be compared with him—the drum-major. He has the same prestige without the aid of the drum-major's stature, lace and stick. He must be a finished actor.

There was Gustav Mahler, the most astounding artist in dumb show. All the muscles of his clean-shaven face were contracted into the furious mask of a samurai when he let loose the heroic sonorities, and relaxed into ecstasy during the pianissimo.

Arthur Nikisch also "reflects" tragedies and idylls, but grace suits him best. In the Pastoral Symphony (Beethoven) he is the rocco shepherd, tickling with the outstretched finger of his left hand the fair neck of a pretty shepherdess.

## Sentence to Month's Imprisonment Stands Against Tenor Burrian

BERLIN, Sept. 12.—The judgment of the lower court was affirmed to-day in Dresden in the case of Carl Burrian, Wagnerian tenor of the Metropolitan Opera House, who was sentenced in July to a month's imprisonment for breaking his contract with the Saxon Court Opera. The denial of Burrian's appeal probably means that he will have to serve the sentence. Burrian eloped some four years ago with Emma Dinges, wife of a Dresden merchant, and the two fled from Dresden. Burrian, who had contracted to sing at the Dresden Court Opera, was declared a fugitive from justice. Burrian's wife got a divorce, as did also Dinges, and Burrian then married Mrs. Dinges, who died last year in New York.

## When David Popper Rebuked Liszt

Among the anecdotes told about the late David Popper is an interesting one relating to Liszt. It is well known that many of the pages attributed to Liszt were really written by the Princess Sayn-Wittgenstein. The most flagrant instance was the inserting by her, in one of his books, of some pages attacking the Jews, and advising their deportation in a body to Palestine. Liszt was greatly annoyed at this, for such sentiments were entirely foreign to his character, and many of his best friends were Jews; among them, David Popper, the famous violoncellist. Not long after the appearance of the book referred to Popper made a call on Liszt, who was delighted to see him, and asked when he came, and where he was going. "I am on

## NEW ARTISTS ADDED TO ANNIE FRIEDBERG'S LIST



Annie Friedberg, the New York Musical Manager, Photographed with Captain Dietrich, of the "Grosser Kurfürst," on Which She Returned Last Week from Europe

ANNIE FRIEDBERG, who has been so successful in concert management in recent seasons, returned this last week from Europe, where she made a number of very important arrangements for tours by prominent artists this season and for the season of 1914-15.

She spent most of her time in Berlin, where her foreign headquarters are located. She made contracts with two prominent pianists and a violinist for the season of 1914-15 and also for three singers for that season. For the coming season Miss Friedberg added to her list of artists Lillian Wiesike, the American lyric soprano, who has gained success in oratorio and concert and as a *lieder* singer in Europe. Miss Wiesike returned to her home city, Indianapolis, last season for a visit and her appearance there in recital was most successful. The tour this season will be from January to March inclusive. Miss Friedberg will also have the man-

agement of Karola Frick, soprano, and Romeo Frick, baritone, in joint recitals. She will continue her work with the fine list of artists she represented last year, including Frieda Hempel, soprano; Jacques Urlus, tenor; Herman Weil, baritone, and Carl Braun, basso, of the Metropolitan Opera Company, and Lilly Dorn, mezzo soprano; Bertha Christians-Klien, dramatic soprano; Marianne Camblos, soprano-contralto; Helen Plaut, lyric soprano; Ethel Fitch Muir, contralto; Umberto Sorrentino, lyric tenor; Betty Askensy, Russian pianist; Samuel Mensch, American pianist; Marguerite de Forest-Anderson, flutist; John V. Nichols, tenor, and Edward Jahn, basso.

Miss Friedberg returned from Europe on the *Grosser Kurfürst* of the North German Lloyd line. The picture shows her with Captain Dietrich of the steamship seated on the sun deck one day during the voyage.

the way to Palestine, dear master, in accordance with your wishes," was the prompt answer.—*New York Evening Post*.

## Novelties for Milwaukee Arions

MILWAUKEE, Sept. 8.—Plans will be announced within a few days for the coming programs of the Arion Musical Club. President W. P. Bishop is arranging for soloists to appear with the club and is enthusiastic over the prospects of a most prom-

ising season. Several distinct novelties and new lines of activity will be provided. The few openings in the ranks of the active singers are being filled promptly, even though the standard of admission is high and only those with experience are being accepted by the membership committee and Director Daniel Protheroe of Chicago. A prominent feature in the club's work is the Arion Junior Musical Club, which was so successful last season. The membership will again be about 500 and will include the best children's voices in the city. Dr. Protheroe will also have charge of this course. M. N. S.

## Sees "Emotional Spirit" in Scenery of Russian Opera

"Emotional spirit" on the part of scene painters is a quality discovered in the Russian scenery of the recent Russian opera season in London, by Paul Waterhouse, who confides his impressions to the *Pall Mall Gazette*. "One had come to feel, with Wagnerian experiences," recalls the writer, "that only scenery of the most elaborate and intricate profusion could live against the strength of the orchestral stimulus. But here are painters flinging into the simplest of canvases, not a wealth of accessory, but an emotional spirit whose purpose is often served as much by a grim simplicity as by a richness of tone. For the first time I felt that painting was added to opera as one of its component parts."

King George V of England is said to be very fond of the banjo.

## AMERICAN BUYS RARE ORGAN

Instrument Nearly 300 Years Old Obtained in France for \$100,000

PARIS, Sept. 12.—Karl J. Freund, a New York dealer, is the purchaser of what is described as the finest organ in the world, which was made in 1625 by the master artisan, Nicolaus Mandescheit, organ builder, to the Nuremberg Corporation. The price is said to be \$100,000 and the instrument is supposed to have been bought for Henry C. Frick. It will be shipped to New York before the end of September and may possibly be heard there in private recitals next Winter.

The instrument is of large cabinet size, with a keyboard about three feet long. The case is richly carved and inside is the maker's portrait and inscription giving his age and the honors accorded him. The organ was found by Mr. Freund in an old chateau in the Ardennes region of France, where it is said to have rested for two hundred years. It is supposed to have been seized by a French officer at the time of the Thirty Years' War. Saint-Saëns played on it some years ago and pronounced it the finest he had ever touched.

## Composer Kernochan Asks \$12,000 Allowance from Aunt's Estate

Marshall R. Kernochan, grandson of John R. Kernochan, who died in 1894, leaving over \$3,500,000, of which Marshall's mother, now Mrs. Louisa M. Pollock, received \$1,200,000, asked in the Supreme Court of New York, September 12, that he be awarded \$12,000 a year from the estate of Marie Marshall, one of his aunts. Miss Marshall, who has for many years been insane, was left \$1,200,000, as were her two sisters, Mrs. Pollock and Mrs. Martha M. Wysong. Kernochan admits to having an income of \$4,000 a year, which was bestowed on him as a gift, but declares that this amount is wholly inadequate unless he completely changes his mode of living, abandons traveling and curtails his expenditure. He is engaged in no occupation but has "taken up musical composition, which at the present time produces no income, but is a source of expense." Kernochan attached to his petition consents by his mother and Mrs. Wysong to the allowance asked for by him. He will receive a large portion of his aunt's estate after her death, in any event.

## Strong Concert Attractions for Des Moines

DES MOINES, IA., Sept. 15.—Dr. M. L. Bartlett has announced the attractions that will go to make up his "all-star" concert course for the coming season. Sidney Silber, pianist, will furnish the opening attraction on October 14; Mme. Melba and Jan Kubelik will be here January 9; Alma Gluck will be heard February 2 and Mischa Elman March 9.

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## VOCAL STUDENT AND TEACHER

Instructors May Not Always Be Truthfully Estimated by the Comments of Former Pupils—"Opera House Mad" Pupils Who Lose Sight of the Attractive Features of Concert Work

By WARD-STEPHENS

**A**FTER many years of teaching I am convinced that the average American student of singing is an hysterical being with an extremely limited vision and certainly little conception of what it means to become an artist. As the new aspirants for vocal honors come daily into my studio and tell of their months and years of misdirected work under this, that and the other one I grow more and more sorry for the teachers whom they so often misrepresent and wonder why they have such a small amount of gray matter in comparison with their brother, the instrumental student.

In fact, I feel that the word student can hardly be applied to the vocalists, for they are so satisfied to be and remain "pupils of," an attitude that never got any one anywhere. If I were to judge teachers by the work of pupils that come to me from other teachers and by what they say are the ideas of other teachers, and if other teachers were to do likewise, there wouldn't be one instructor in the country left with a leg to stand on! The vocal pupil is in too much of a hurry; he is in a temperamental rush; he sees the goal high above him but is blind to all sign-posts. He lacks in a very large degree discernment; he sees things in bulk and has an extraordinary faculty for accepting half a truth.

By way of illustration many pupils that come to me for instruction have a strong sense of relaxation, in fact they are too relaxed; what they need is *controlled* relaxation. There is where the pupil accepts half a truth, but at the same time will tell you that her former teacher had laid great stress upon being relaxed. Of course he did, but he also tried to cause you to appreciate the value of producing your tones with firmness; and firmness, let me add, should not be confounded with rigidity or fortissimo. A powerful man will pick up a baby with great tenderness, but he will also handle the child firmly. I ask a pupil who has used the diaphragm very little in singing to bow to the floor while singing an arpeggio in order that she might eliminate the chest and get a more intimate acquaintance with the diaphragm, and after a few days I discover that she is really devoting all of her efforts toward making a graceful bow; that has become the all-important thing in her thought. I could enumerate many things which the vocal pupil does, proving this faculty of accepting half a truth.

I do not see the necessity for a great many physical contortions some teachers ask their pupils to perform, but here again I am inclined to be charitable, not condemning the teacher until I know just why he asked that particular pupil to perform such a stunt, for it may be that he felt obliged to work very indirectly with the pupil for the accomplishment of something bigger and used this exercise only temporarily. The instrumental pupil almost invariably has nothing but good to say of his former teachers; he has learned from each one, but with the vocal pupil they usually have nothing but bad to say of all of their former teachers and the last one is always "just right." Curious this condition of mind which deprives them of absorbing anything good from any of their former ten teachers or at least of discovering that the teacher was doing them no good or made no intelligent appeal to their mentality before they had spent months and years with him. Yes, I know your pet saying, "The voice is a mysterious thing."

Well, all right, but common sense isn't—it is only a little more rare. Of course there are fakirs, plenty of them; but here is where your lack of discernment comes in. A very young pupil going to her first teacher takes great chances unless she is guided by a singer of intelligence to the right teacher, but even though she realizes that she has made a mistake after two years of work there is no excuse for her being bitten a second time for any length of time, and what will you say of the one who with a perfectly serious face will tell you that she has been studying for ten years and never had the right teaching until she came to you?

My brother teacher, do not flatter yourself that you are going to make a singer out of such a pupil, for in all probability such an one wouldn't know what to do with a voice if it were as beautiful as Adelina Patti's in her prime.

I have pupils, many of them, who are filled with enthusiasm and an ambition to be fine singers, but they seem to have no appreciation for the years of slavish devotion to hard detail work that is absolutely necessary for the achievement of big things. Opera house mad is a term that could honestly be applied to the majority of vocal pupils to-day and about one in ten thousand will get there. Why not turn your attention to the concert stage? There is a wonderful field for real artists, I mean artists of the type of Gerhardt, Culp and Clément. Every time these artists sing in public the house is crowded with real music-lovers and the remuneration is very large. A concert singer in this country earns from four to fifteen thousand dollars a season and one singer last season earned over one hundred thousand dollars. Are you American vocal pupils after the glamour and the sensationalism of the opera house or have you an honest desire to make artists of yourselves? I repeat that we would not need to import foreign artists to interpret the master songs for us if you and you and you would appreciate your gifts and be willing to put on the harness of the student and work; that's all that is necessary—just work. The American never had such a wonderful opportunity in music as he has to-day, and MUSICAL AMERICA has shown its desire to "root" for you. Can you ask for more? "Love your work and the world is yours" is a better motto to hang in your studio than "Love me and the world is mine"; it means success.

### Augette Forêt's Recitals Abroad

Augette Forêt, the New York soprano, whose specialty is songs in costume, is being received with much enthusiasm in her appearance abroad, and has appeared at some of the smartest places in Europe. On

Wednesday, September 3, she gave a recital at Maidenhead-on-the-Thames, England, and the wish was expressed by a number of the audience that they could hear her again before the season closed. The critics spoke very highly of the quality of her voice, her interpretation and her fine stage presence. Miss Forêt will fill a number of private engagements in London during October before her return to New York.

### Mme. Schumann-Heink's Son Secretly Married

PATERSON, N. J., Sept. 13.—Friends of Walter Schumann-Heink, son of the famous contralto, have been surprised to learn of his marriage to Daisy Marcus, daughter of William Marcus, a caterer, of No. 184 Broadway, this city. The two were secretly married on July 26 last. It is said that Miss Marcus was the divorced wife of Edward Shobin, a burlesque actor. Mr. and Mrs. Schumann-Heink are now living in New York.

### Charles de Harrack in Vienna Festival

In Vienna this week a music festival will take place for the purpose of raising funds for a monument to the late M. H. Wallner, the former conductor of the Vienna Tonkünstler Orchestra. The program for the first day will include the appearance of Charles de Harrack, pianist, playing the Liszt E Flat Concerto with the Vienna Orchestra, Oscar Nedbal conducting. De Harrack comes to the United States late in October for a concert tour that has been arranged for him by D. S. Samuels.

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## NEW HAMMERSTEIN ORCHESTRA LEADER

Paris Hears of Engagement of Louis Masson for New York Season — Will Messenger and Broussan Succeed Themselves at the Grand Opéra?—Signs of the New Season in Paris

Bureau of Musical America,  
No. 4 Cité Rougemont,  
Paris, Sept. 5, 1913.

OSCAR HAMMERSTEIN'S latest capture is Louis Masson, the talented young *chef d'orchestra* of the Deauville Casino, who has been engaged as assistant conductor of French opera for the coming New York season. This will be M. Masson's first trip to America. His father was famous as a teacher at the Paris Conservatoire. Besides his work as a conductor Louis Masson is a professor of solfeggio, piano, harmony, fugue and counterpoint, and a composer of merit. His wife is a prominent teacher of voice production, and her singing is always a feature of the "at home" season in Paris. She will accompany M. Masson to America.

The term of office of MM. Messenger and Broussan at the Opéra does not expire until December 31, 1914, but even now busybodies are anxiously calculating who is to succeed them—and without exactly realizing the possibility of their privilege being renewed. While the administration of these two at the head of the national opera house cannot be regarded in any way as a triumph, it is difficult to see who else is going to do better.

The decision as to MM. Messenger and Broussan's successor or successors, has to be decided before the end of the year, and among the names unofficially mentioned are: Pedro Gailhard, Raoul Gunsbourg, the brothers Isola, M. Saugey, Jacques Rouché, M. Gheusi and Albert Carré. M. Gailhard has been in office before, and his son composed "Le Sortilège," which should be sufficient to disqualify him without further consideration. M. Gunsbourg may be considered a serious "outsider," and there are many who would not be surprised to see him nominated to the post, but others assert he already has his hands full at Monte Carlo. The Isola brothers are quite content with the Gaité-Lyrique receipts, and are not anxious for a change; M. Rouché has for the moment had enough opera managing at his recent poorly patronized season at the Théâtre des Arts, and M. Gheusi has coveted the management of the Opéra Comique for so many years that to offer him an even bigger billet would probably have dangerous results. As for M. Carré himself, anything like the suggestion of his retirement from the Opéra Comique would be taken by him as a huge joke.

### A Matter of Politics

The direction of the Opéra is, as a matter of fact, quite a matter of politics, the reigning Under-Secretary of Fine Arts being the person chiefly concerned, and the appointment of the management rests in great part with him. Now it is a well-known fact that M. Bérard, the present Sous-Secrétaire des Beaux Arts, is an intimate friend of M. Messenger and M. Broussan, so that there will probably be no change if the Barthou cabinet remains in power until December, 1914. The humorous part of the situation is that the masses, according to their daily press, are sub-

limely content with the present management of the Opéra.

A curious competition is now being held at the Grand Palais, entitled the Salon des Chansonniers, the object of which is to "revive and elevate the art of song writing." The terminology is somewhat vague, so it must be assumed that "song-writing" in this case implies a dozen or more verses of poetry made to fit the tune of a melody intended to catch the ear. More than four hundred songs have been entered for the competition, comprising all subjects.

That remarkable artist in tone, Desider Josef Vecsei (pronounced Vechy) is shortly off to Troyes, where he will give a concert with orchestra, the chief item being Beethoven's Third Piano Concerto in C Minor. Vecsei's triumph at the Salle Gaveau last season, when he fairly "brought down the house" with his wonderful rendering of the two Liszt concertos, is still fresh in everyone's memory. He has been in Paris practically all the Summer teaching. He tells me he is at present engaged in the arduous task of transposing Chopin's Etudes into ten different keys. Vecsei shares the technic ideas of Godowsky in believing that the master pianist should be able to play his best concert pieces equally well in many keys in order to attain real technical brilliancy. And if practice is anything to judge by, Vecsei is right in his theories.

### A Unique Orchestra

People are beginning to flock back to Paris from the vacation resorts in large numbers, which means the approaching revival of concert-giving. Last year, musical Paris began to manifest itself after the vacation earlier than usual, and there would appear to be the same tendency this year. The Concerts Touche have resumed their evenings. This little orchestra, consisting of only about twenty musicians, is probably unique in the world. The musicians occupy a platform in the center of a long low-ceilinged hall, seats being arranged on either side. As the acoustics are excellent, the effect of a big orchestra is conveyed. Every executant is a picked man and this little band does not hesitate to grapple with the most intricate scores, their repertoire being on a level with that of the finest symphony orchestra. Music students flock to these concerts in large numbers. One can book a seat for twenty-five cents, which includes refreshment. There is no conductor, M. Touche, the 'cellist, ably fulfilling the duties of leader. His renderings are always remarkable for their purity of style, fluency and unaffectedness of phrasing and perfect finish. The student could have no better school than the admirable Concerts Touche.

C. PHILLIPS VIERKE.

### Symphony Study Orchestra Opens Season in Omaha

OMAHA, NEB., Sept. 13.—The first musical gun of the season was fired at Happy Hollow Club recently when the Omaha Symphony Study Orchestra, Henry Cox, director, was heard, assisted by Beula Dale Turner, soprano. Mr. Cox always gets excellent results from his forces, and this occasion was no exception to the rule. Mrs. Turner has a lovely voice which has been well trained and always gives great pleasure.

An enjoyable recital was that of Gertrude Aikin, soprano, presented by Walter Graham and assisted by Ora Ogle, pianist, and Esther Fricke, accompanist.

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During the exceptionally severe Summer there has been a notable exodus of musicians. Many have now returned and reopened their studios, but several, including Mr. and Mrs. Thomas Kelly, Mr. and Mrs. August Berglum, Gertrude Ernst and Sigmond Landsberg, are still abroad.

E. L. W.

## FOUR ORCHESTRAS GET MME. CULP AS SOLOIST

Famous "Liedersinger" also Engaged for Joint Recitals with Kreisler, Carreño and Hess in American Tour

The second visit of Julia Culp, the famous *lieder* singer who made so emphatic a success on her initial American tour last season, will open with her Carnegie Hall



Mme. Julia Culp, the Famous "Liedersinger," from a Recent Photograph. Inset Below: Coenraad v. Bos, Her Accompanist

recital early in January, 1914. Mme. Culp, who comes again under the management of Antonia Sawyer, is already booked for forty-seven engagements.

These include many concerts in and around New York, a tour as soloist with the New York Philharmonic Orchestra, Josef Stransky, conductor; five concerts with the New York Symphony Orchestra, Walter Damrosch, conductor; three with the Cincinnati and two with the Philadelphia Orchestras. She will also sing in three concerts in Boston, one a recital and the others joint performances with Kreisler and Carreño. Appearances with Ludwig Hess, the German tenor, are scheduled for Pueblo, Colorado Springs and Denver, and dates are also arranged for a series of joint appearances in Cleveland, Pittsburgh and Buffalo with Fritz Kreisler.

In addition to these Mme. Culp will appear in St. Louis, New Orleans and many other cities, plus a series of Carnegie Hall recitals in New York and a booking as soloist at the first concert of the Schola Cantorum of New York, Kurt Schindler, conductor.

Coenraad v. Bos, dubbed "the incomparable Bos" by more than one critic, will again accompany Mme. Culp on her tour.

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## CARUSO NOW ON ANNUAL TOUR THROUGH EUROPE

Tenor Will Sing in Vienna and German Cities—Attends an Opera Première and Offends His Barber in Florence

FLORENCE, Sept. 13.—Enrico Caruso will leave this city on Monday to begin his annual European tour. He will be heard three times each in Vienna, Munich and Stuttgart and four times in Berlin, ending his tour in Hamburg on November 2.

Caruso attended the performance of a new opera at the Politeama a few evenings ago and left after the beginning of the second act. The opera was far from being an original or striking work, but Caruso did not wish to hurt the feelings of the composer, so, as he left, he remarked in audible tones that the temperature of the house was too high and he must get some air.

The tenor has made a bitter enemy of his old barber in Florence, according to a story he confided to a friend here.

"Every year that I return to Florence," said Caruso, "this barber asks me a thousand questions and maintains a ceaseless flow of conversation. I vowed I would never go to him again, but I did. 'How will you have your hair cut, signor?' he asked me. 'In silence,' I answered shortly.

"The barber seemed thunderstruck and said not a word while he cut my hair. But he had his revenge.

"When I offered him the usual five-franc tip he smiled with cold dignity, refused the money and nonchalantly called out 'Next!'"

### MANY RÔLES FOR KELLERMAN

Baritone Coaching with Josiah Zuro for Hammerstein Season

Marcus Kellerman, the American baritone, engaged for Hammerstein's American National Opera House, has been coaching during the Summer with Josiah Zuro, one of Oscar Hammerstein's conductors, and has prepared the following rôles: *Escamillo* in "Carmen," *Amonasro* in "Aida," *Valentin* in "Faust," *Palemon* in "Thais," *Alfio* in "Cavalleria," and *Count Monterone* in "Rigoletto."

Besides singing these and other rôles Mr. Kellerman will appear in a short concert tour of Eastern Canada, beginning October 9 at Hamilton, Ontario. Haensel & Jones have booked a tour to the Pacific coast for the baritone and he will have about two weeks in the South.

### Taubmann-Wilde Opera Based on Shakespearean Theme

BERLIN, Sept. 10.—Another Shakespeare theme is about to be utilized for grand opera. "Portia" is the name of a new work, which will have its first performance at the Municipal Opera House of Frankfurt-on-the-Main. The opera is written by Richard Wilde, the young Berlin playwright, and the score is by Prof. Otto Taubmann. The première will, it is expected, take place in the Spring of 1914.

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## ANTONIA SAWYER ANNOUNCES SEASON'S PLANS

Mme. Antonia Sawyer, the New York manager of concerts and artists, has about completed the booking of her artists for the coming season. Mme. Sawyer has arranged tours for those under her guidance and all her artists will be heard in New York at some time during the season.

The one particular brilliant star under Mrs. Sawyer's management is Mme. Julia Culp, the famous *lieder* singer. Mme. Culp, on her first trip to America, won the praise of the leading critics. She will arrive in this country the first of the new year and after her Carnegie Hall recital, January 5, she will begin an extensive tour. Mme. Culp will have her distinguished accompanist, Conrad V. Bos, with her on tour.

Another artist whose work has been a

delight to all Americans is that of Katharine Goodson, the English pianist. Miss Goodson arrives on November 15 and begins her fifth American tour. She will immediately go West. Her first New York engagement will take place Thursday afternoon, December 12. During the season Miss Goodson will be heard in several joint recitals with Mme. Julia Culp.

Emilio de Gogorza, baritone, will also be on the lists. Mr. de Gogorza arrived last week, and after a Western tour will fill a number of engagements in the East and South. Mr. de Gogorza will be in New York some time during the season.

The first American appearance of Eleanor Spencer, a young and talented pianist, will be watched with considerable interest. Miss Spencer is an American girl who has been abroad a number of years. She will be heard in Carnegie Hall in November. Ludwig Hess, the German tenor, will be heard in a large number of concerts during the season. Mr. Hess will appear in New York December 9. During the season Mr. Hess and Mme. Culp will be heard in joint recital. W. S. Speer will accompany Mr. Hess on his tour.

An American girl of whom much is expected is Cordelia Lee, a violinist. Miss Lee has been a student of Leopold Auer, and since returning from Europe has been heard with the Minneapolis Orchestra. Her New York debut will take place October 23.

Another singer to appear under Mrs. Sawyer's management will be Emma Loeffler. Miss Loeffler will tour with the Minneapolis Orchestra and will be heard in New York during the season.

Other artists whose interests will be looked after by Mme. Sawyer will be Eleanor Hazzard Peacock, soprano, who made a big reputation in London and Berlin; Paul Reimers, tenor; Margaret Adsit Barrell, contralto; Irene Armstrong, soprano; Brenda Macrae, Canadian contralto; May Haughwout, lecturer; Jamie Overton, Californian violinist; Agnes Chopourian, the Armenian soprano; May Wiliston, coloratura soprano; Ruth Helen Davis and Elsa Deremeaux.

The Schola Cantorum, Kurt Schindler, conductor, is also under the management of Mrs. Sawyer. This organization is gradually becoming one of the most famous choruses in New York and its working is being watched with considerable interest.

### Canadian Opera Company's Milwaukee Schedule Arranged

MILWAUKEE, Sept. 15.—Three operas will be presented in Milwaukee by the National Grand Opera Company of Canada at the Alhambra Theater next March, according to a definite announcement by Dunstan Collins, business representative of the company, who is in this city assisting the local committee with preliminary arrangements. The operas will be given on two days, two evening and one matinee performances, and the dates selected are March 25 and 26, the matinee falling on the latter date. The opening opera will be "La Gioconda," with Marie Rappold, Maria Anita, Rosa Olitzka, Giovanna Farno and Rodolfo Segura in the cast. For the matinee performance "Madama Butterfly" has been selected, with the leading rôles to be taken by Luisa Vil-

lani, Giuseppe and Edward Rascally. These two operas have been decided upon definitely. For the final performance Milwaukeeans will be given their choice between "Otello" and "Samson et Dalila." If "Otello" is given Leo Slezak will be heard in his great rôle, and Franco Mul-tedo, Casutto and Mario Scotti will be in the cast. The cast for "Samson et Dalila" will include Gerville-Réache, Leo Slezak, Maximilian Selzinger, Albert Huberty and Giovanni Martino. The prices of admission will range from seventy-five cents to three dollars. M. N. S.

### DEFENDS "TRASHY" HYMNS

#### Musician Declares One Tune Could Be Used in Humperdinck Opera

A defender of the so-called "trashy" church hymns, as well as present-day "rag-time," is found in a Brooklyn correspondent of the New York *Tribune*, who makes the announcement: "I have been a musician and also a church worker for years, and know whereof I speak." His contention is:

"The work of the church is to save souls, not to teach music, and those who are engaged in the work know their needs better than any organist or college professor. 'Come to Jesus Just Now' is not poetry, but it has made many a convert where a fine German chorale would have failed. In fact, the Church hymnal does not appeal to the American taste, and is kept in use only by the efforts of the clergy and not by any desire of the churchgoers. 'As to ragtime, none survives or becomes at all popular except what is good, and some of it is good, very good, and musically is beyond comparison with 'Pop Goes the Weasel!' 'Oh! Dear, What Can the Matter Be?' 'Shoo Fly,' 'Captain Jinks' and such classics of other days.

"Good music is good music, and cant is cant, and if the aforesaid tune of 'Come to Jesus' were of German origin it would be hailed as a folksong, and Humperdinck might incorporate it in an opera, and then it would be a classic. But, of course, as a camp meeting melody it is 'trashy music.'

"As to literary merit, who concerns himself with the words of a song? Who can sing the words of 'Home, Sweet Home,' the most popular of all tunes? The ragtime writer knows that the catch words in the title and the first line of the chorus are all that are necessary to give a sentiment, a text as it were to the tune, and the religious hymn calls for but little more. The tune is the thing."

### Milwaukee Catholic Choral Club Discusses Season's Work

MILWAUKEE, Sept. 6.—Members of the Catholic Choral Club assembled Wednesday evening to greet new officers and discuss the season's work, about 300 persons being present. A program of vocal and instrumental music and speeches was given. Archbishop Mesmer urged the foundation of a choral union of from 500 to 900 voices to become a unit in the work of the Catholic church in Milwaukee. Arrangements were made for Alexander Zukorsky of the Chicago Thomas Orchestra to appear in a concert of folk songs on November 22. The officers in whose honor the reception was held are: Dr. R. C. Kestly, president; William F. Drohan, vice-president; Mrs. Nora Lingenberg, secretary; William Diedrich, treasurer; George Zander, financial secretary; Charles Mayer, librarian, and Evariste Mansur, trustee.



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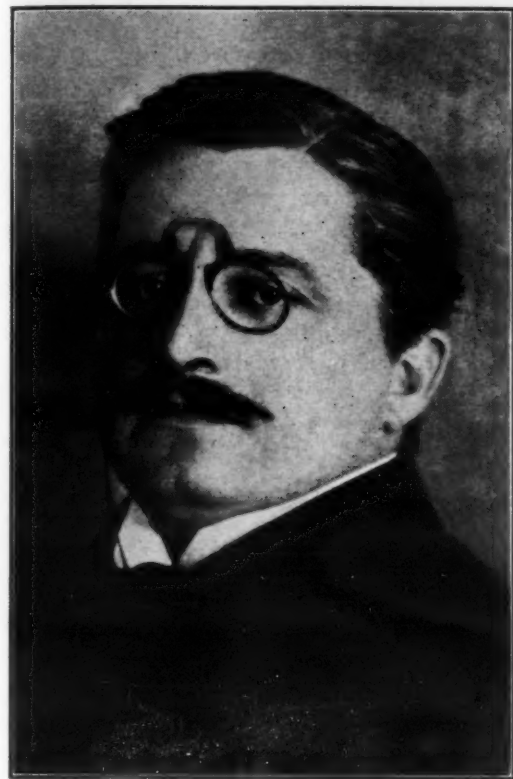
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## HERTZ AN ARDENT MUNICH OPERA-GOER

Metropolitan Conductor Hears an Old Protégé Conduct "Walküre"—  
How Otto Hess Turned from Civil Engineering to Music—  
"Parsifal" Plans of German Cities

MUNICH, Sept. 1.—When an eminent conductor like Hertz is not conducting you naturally think that the last thing likely to occupy his leisure moments during vacation time would be listening to music. And yet during a quarter of an hour's chat which I had with the admirable Alfred a few days ago I found that he had heard "Walküre" the evening



Otto Hess, Conductor of Festival Performances of "The Ring" in Munich

before, and could only give me a few moments because he was on his way to the Künstlertheater to hear some Offenbach.

In the Wagner performance Mr. Hertz was greatly pleased with Maude Fay's *Sieglinde* and the conducting of Otto Hess. The latter feature particularly interested him for Herr Hess is proud to describe himself as a pupil of our Metropolitan leader. Years ago, when the latter had charge of the opera in Breslau, young Hess was a civil engineer very anxious to abandon that profession and become a musician. He consulted Mr. Hertz, who, one day, while they were taking a walk together, asked him to sing the note of G flat. He took the tone with such absolute correctness that Hertz had no hesitation in encouraging him to adopt the musician's career. Later on he became co-repetitor at Breslau, and when he got "the call" to Munich—his native city—he was first conductor at Aachen.

Another prominent musical New Yorker whom it was a great pleasure to greet here was Otto Weil, who, when not taking a cure at Carlsbad and an after-cure at Gmünden, was busily engaged in the not

very easy task of securing some players for the New York orchestra. I can well imagine how valuable an aid to Gatti-Casazza my old friend has become, for it would be pretty hard to find a man uniting to the extent that he does musical knowledge and business ability. He, too, has been attending some of the Festival performances, and was unstinted in his admiration of Hess's interpretations, and the work of Anton Fuchs, whom he has no hesitation in pronouncing the greatest stage manager of the day.

Mr. Hertz expects to arrive in New York on the 27th of this month, and will immediately begin rehearsals of the "Rosenkavalier." Mr. and Mrs. Weil sail on the 10th. During their sojourn here they enjoyed the hospitality of Heinrich Knoté at his villa on the Tegernsee.

### "Parsifal" for Special Occasions Only

The members of the German Managers' Society have decided not to include "Parsifal" in their ordinary repertory, but to give it only on special occasions. In Bremen, Leipzig, Mainz and some of the smaller German cities, the municipalities or public-spirited music-lovers have contributed liberal sums so that the work may be properly presented, especially so far as its scenic adornment is concerned. Contrary to general impression it will not be produced simultaneously on January 1 next, the date when the copyright expires. Munich, for example, will not give it until next June, thus affording Professor Fuchs the opportunity to supervise the Milan production in December, and his associate, Professor Wirk, to devote his attention to the London production in January. Hand-over regards Holy Week as an appropriate period.

### A Remarkable Benefit Concert

For a week past little has been talked about here other than the Mesothorium Concert, arranged by Dr. Dillman, of the *Neueste*, in order to secure funds to purchase the enormously expensive medicine of whose wonderful curative properties in the treatment of cancer you have doubtless heard. With their characteristic readiness to help a good cause, the musical artists at present in Munich promptly responded and so the public had an opportunity to hear Mmes. Bosetti, Cahier, Fay, Morena and Perard-Petzel, and the Herren Bary, Bender, Braun, Dillman (the critic plays the piano beautifully), Knoté, Kraus and Slezak. Mmes. Fremstad had intended to sing, but illness prevented, and her place was taken at very short notice by Miss Fay. A prologue by Fritz von Ostini, spoken by Albert Steinrück, began the concert, another literary feature of which was Ernst von Possart's reading of poems by Goethe, Heine and Schiller. As the Odeon was packed to the doors and the best seats sold for one hundred marks apiece, about twenty-five thousand marks were secured.

### "Return of Odysseus" Revival Unsuccessful

The Künstlertheater's experiment with Karl Ettlinger's operetta, "The Return of Odysseus," with music arranged and se-

lected from works by Offenbach no longer given has not been altogether successful. Although the performance enlisted the services of some of the best light-opera singers and comedians on the German stage (Pallenberg Pfann, Fritz Massary, Karin Gade and Susanne Bachrich) it had its dull moments, especially in the first act. Dr. Schmidt has put the music together very skilfully, but I do not think his choice of melodies very happy. The libretto is a Teutonic imitation of Meilhac and Halvéy and contains many witty lines, but lacks compactness and coherency. Offenbach was a genius surely, but he owed much to his librettists, more indeed than Oscar Bie, a translation of whose article you recently did me the honor to print, seems willing to recognize.

Although "The Return of Odysseus" is not likely to remain on the boards for any length of time I believe that an adequate presentation of "Barbe Bleue" or "Genevieve de Brabant," either in German or English, would amply reward the manager courageous enough to undertake it.

### A Formidable Concert Array

The Alfred Schmid Concert Agency sends me a list of the entertainments to be given under its management during the first part of the coming season. And a formidable array it truly is. The pianists comprise Kreutzer, Bachaus, Galston, Lorey Franklin, Hughes, Gabrilowitsch, Hassler, G'schrey, Berend, Dorfmueller, Fischer, Frau Begovic, Lamond, Schnabel, Dinn Häckel, the Sutro sisters, Rosenthal, Friedman, Ansorge, Leschetizky, Paula Friess, Giuseppina Prelli, Raab, Amelie Close, Paul Schramm, Möckel, Meta Gutmann, Bruch, Pugno. On the singers' list are the names of the Herren Oberstetter,

Servator, Schwendy, Landry, Slezak, Becker, Marchal, Brause, Götz, the Damen Leroy Horn, Kottmayr, Wallner, Backhaus, Manz Close, Koenen, Aktzéry, Hentschel-Schlesmer, Kuhn-Schreiner, Rösde, Viliere, Jaroslawska, Campe, Decher, Munnich-Prössl, Saldern, Karvasy Sardot Rheinfeld. The 'cellists are Casals, Stoerber, Pogrowsky Bokmayer. Chamber music will be interpreted by the Capets, the Bohemians, the Münchner, the Klinglers, the new Munich String Quartet, the Kammermusik Vereinigung, the Vereinigung for Old Music and the "Old-Vienna Musical Evenings." In addition the Schmid Agency will act as general representatives of the newly established Union of Concert Artists. Immediately after Christmas the Meiningen Orchestra, conducted by Max Reger, will appear in Munich for the first time.

JACQUES MAYER.

### Schumann's "Ruth" on Season's Program for Oratorio Society of New York

For the forty-first season of the Oratorio Society of New York, Louis Koemenich, conductor, there will be five regular concerts, beginning with a performance of Georg Schumann's "Ruth" on Friday evening, December 5, according to the society's prospectus just issued. Two performances of "The Messiah" will be given as usual and will take place on Friday afternoon, December 26, and Saturday evening, December 27. Beethoven's Mass in D will be sung on March 28, 1914, and there will be a concert of unaccompanied music on April 25. The performance of "Ruth" will be its first by this society. Rehearsals will begin at Carnegie Music Hall on the evening of September 25.

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## LONDON FOND OF PROMENADE CONCERTS

Good Musical Taste of the Public Shown in Attentiveness to Sir Henry Wood's Programs—190 Bands to Participate in "Championship Festival"

Bureau of Musical America,  
No. 48 Cranbourn Street, W. C.,  
London, Sept. 6, 1913.

IF there are occasions when one is inclined to doubt if the London public is really interested in music the present is not the time. A visit to the one musical organization now active leaves no question in the matter. Night after night at Queen's Hall are to be found audiences whose attitude alone indicates that they are keenly interested in what they hear. To the stranger the Promenade Concert audiences must convey a very favorable impression. He must see that the London concert goer is well versed in the best music, is satisfied with nothing but performances on the highest level and can exercise the important factor of criticism. The undertaking seems, in fact, to make an appeal that no other musical enterprise in London exercises in exactly the same way.

There are two factors to be considered in arriving at a conclusion as to the remarkable appreciation of the Promenade concerts. They are the matter of the reasonable prices charged and the fare provided. Thanks to the presence at the conductor's desk of Sir Henry Wood, the fare has always been found good, and, moreover, admirably presented. The success of these concerts has not been easily made, however, for Robert Newman, their founder has had to exercise great courage and determination in carrying them on, especially in the early days.

It is satisfactory to learn that the valuable "Concerts for Young People," carried on by Gwynne Kimpton, are to be continued. Six concerts in all are to be given. Five will be orchestral and one will consist of chamber music. As before, there will be a short explanation of the music made by Stewart Macpherson. One concert will be given each month, from October 11 to March 21. At the first concert Fanny Davies will be the soloist; at the second,

Leonard Borwick; at the third, Elsie Hall; while, at the final concert, Pablo Casals will appear.

About 190 bands are due at the Crystal Palace on Saturday, September 27, on the occasion of the annual Championship Band Festival. Altogether nine contests have been arranged, and a new departure has been made by the inauguration of a distinct class for military bands, a "grand festival overture" having been composed for the occasion by J. Weston Nicholl. Of course, chief interest will center in the contest waged for the 1,000 gs. challenge cup by twenty-five of the crack bands of the country. A departure will be made from the custom of providing a test piece consisting of an arrangement of excerpts from operas, a completed work being substituted. The title is "Labor and Love," a tone poem by Percy E. Fletcher.

The O'Mara Opera Company, founded by the well-known singer, is to continue its work. A second tour begins on Monday next at the Kennington Theater. The company has been strengthened and enlarged and additions are to be made to the repertoire in the shape of Wagner's "Tristan" and "Lohengrin," and Mozart's "Marriage of Figaro." An interesting feature of the company's operation is the issue of ballot papers so that the public in each town visited may select its favorite operas.

A new comic opera entitled "Love and Laughter," with music by Oscar Straus, was produced at the Lyric Theater on Wednesday evening. Unfortunately there is very little plot or humor in the piece at present, but the music is pretty enough in its way, although the orchestration does not appear to be up to Straus's usual work. The overture contains the principal motif of the work, a charming phrase in valse rhythm of half a dozen bars or so, but the best thing of the whole opera is the prelude to the second act, which is a delicious piece of music, written in the suave manner in which Herr Straus excels. The opera was very well received.

ANTHONY M. STERN.

## POLYGLOT DINNER OPENS GAMUT CLUB SEASON

Famous Musical Organization of Los Angeles Hears Program Representative of Five Different Nations

LOS ANGELES, CAL., Sept. 10.—Opening its season with a polyglot dinner the Gamut Club had one of its most pleasant affairs last week, with five different countries represented on the program. Adolf Willhartitz, the first president of the club, was warmly applauded as he took his chair on his return from a long European trip and he responded in a neat speech. Rahme Haider (Syria) was heard on her country; Luisa Sylvia (Portugal) sang with Grace Freeby, pianist, and Albert Wallenstein, cellist, accompanying; Mrs. L. J. Selby, president of the local Dominant Club, sang songs by local composers, accompanied by the writers at the piano—Miss Freeby, Gertrude Ross and Homer Grunn.

Emma Galetty (Mexico), billed as an Aztec princess, appeared in native costume and offered selections from operas, as did also Frau Jung, recent from Germany; while some of the most entertaining numbers of the evening were by Mr. and Mrs. John D. Beall, recently of Rochester and Ithaca, N. Y. They have taken a fine studio in the Gamut building and will ally themselves with Los Angeles musical interests. Max Socha, editor of the local German paper, and Seward Simon closed the program with addresses.

The local Music Teachers' Association opened its season with an unusually good program at the Gamut Club Friday night. Participants, in speech and essay, were as follows: Vernon Spencer and L. J. Selby, who spoke on the necessity of raising an endowment fund for the People's Orchestra, lifting it from the shoulders of the Teachers' Association; Prof. John Francis, superintendent of the public schools and an ardent advocate of music study, who spoke of its relation to general education; Alfred Butler, who presented a care-

fully prepared essay on the aims of the association, and L. E. Behymer, who told of the necessity for supporting local musical enterprises.

Of music there was a good array on the program. Mrs. E. S. Shank was heard in a number of songs, several by Roy Smith, with Mrs. Robinson accompanying. The Bierlich-Menasco-Stamm Trio played the Mendelssohn Trio, op. 49, and the Tandler Quartet played two selections by its leader, Adolf Tandler, the newly elected leader of the symphony orchestra, the "Sustained C" and "Forbidden Music," in the latter of which the composer uses to musical advantage many of the things the old theorists marked "verboten." The program called out the largest attendance ever given a meeting of the local teachers.

Carl F. Richter, president of the local 1915 Sängersfest Association, is making a tour of western cities in the interest of the big meeting of German vocal societies to take place here that year.

Los Angeles continues to attract musicians of good standing from the East and from Europe. Recent additions to the local musical colony include Frau Jung, of Berlin, soprano; Walter Hastings Olney, bass, of London; Mr. and Mrs. John D. Beall, of New York, tenor and soprano; Grace Bloomfield, soprano, and Eloise Edwards, pianist, of San Francisco.

Gertrude Ross, pianist, recently spent two enjoyable weeks with Mme. Schumann-Heink at the latter's San Diego ranch, rehearsing the artist's programs for her coming Pacific coast tour, in which Mrs. Ross will accompany the contralto.

W. F. G.

Ludwig Schmidt Arrives for Tour Under R. E. Johnstone's Management

Ludwig Schmidt, a brilliant pupil of Sevcik, arrived in America aboard the *Patricia* on September 12 and left for the West for a short visit, prior to beginning his American tour under the management of R. E. Johnston. This young violinist is a native of Evansville, Ind. Besides studying for four years with Sevcik he studied with Willy Hess in Berlin.

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## TWO DEBUTS AT VIENNA'S HOFOPER

Leopold Reichwein Proves an Acquisition as Conductor of Initial "Tannhäuser," and James Goddard, American Basso, Makes Fine Impression as "Herald" in "Lohengrin"—Pianist John Powell Composing a "Teutonica" Sonata—American Pupils Return to Mme. Liszniewska

VIENNA, Sept. 1.

THE first ripple in the Summer's stagnation of musical events has been made by the Hofoper, which opened its season on August 18, not, however, with "Don Juan," as had been announced. Owing to indisposition and kindred causes, the opera was changed to "The Flying Dutchman," and so again no departure was made from the prevailing custom for a number of years past of billing a Wagner work for the first night of the season. With "Tannhäuser," "Meistersinger" and "Lohengrin" on the program since, there is no outward sign as yet of a decadence in popularity of the

five parts in French, Italian and German. It was in the last-named language, of course, that he sang yesterday, and sang with remarkably distinct enunciation in an unusually powerful and beautiful voice of even quality. The part of the *Herald* is particularly trying for a first appearance, since on the rise of the curtain the singer holds the center of the stage and has the opening bars. Nervousness was not evident, however, and Mr. Goddard made an exceedingly favorable impression, being called out with the old favorites at the close of the act.

With August only just ended, country haunts still harbor the rest seekers, but the latter term scarcely applies to our musical friends, as shown by some letters recently received. One from sprightly Marguerite Melville Liszniewska is dated Thun in Switzerland and speaks of resting. But it alludes to preparatory work for a long recital tour to be made during the Winter in Germany and Poland, ending at London, and mentions incidentally the return of several old pupils from America, among them Portia Wagar, of Washington; Nan Brosius, of Terre Haute, Ind.; Lena Wright, of Troy, N. Y., which means more teaching work than ever in the coming season. They will now find their instructress in her own charming suburban home, in which the fine music room has been accorded the largest space.

On her way to Switzerland, Mme. Liszniewska spent a few days in Munich and had some delightful times with Mme. Charles Cahier, whom she had the pleasure likewise of hearing as *Erda* in the Wagner festival productions. Some pleasant hours were also spent with Mr. and Mrs. Leopold Stokowski.



James Goddard, Young American Basso, Now at Vienna Hofoper

great composer, which some pessimistic prophets foresee for him.

In "Tannhäuser" the newly engaged conductor, Leopold Reichwein, made his Vienna debut, and Director Gregor is to be congratulated on having acquired in him a thoroughly practiced musician who can keep both orchestra and stage under perfect control. As a consequence, the performance was an unusually good one, instrumentalists and singers on their mettle and at their best. In the part of the *Shepherd* Edna de Lima's artistic performance was again especially commented upon. In "Lohengrin" there was another interesting debut, that of the recently engaged young American basso, James Goddard, of Maryville, Tenn., as the *Herald*. Like Miss de Lima, he is a pupil of Jean de Reszke. In an article entitled "An Hour with Jean de Reszke," in a recent issue of the *Neue Freie Presse*, the famous teacher expresses his pleasure at the success in this city of Miss de Lima, whom he considers one of his specially gifted pupils.

### Earned Education as Floor Walker

Though still very young, only twenty-eight, Mr. Goddard has several seasons of Covent Garden experience behind him, and it was in London that Director Gregor heard and engaged him. In Chicago the young singer took his first lessons with William Clare Hall, himself a de Reszke pupil. These lasted for about one and a half years, during which time Mr. Goddard was otherwise industrious in the position of "floorwalker" in the department store of Marshall Field & Company, thus laudably earning the cost of his training.

Thereupon he also went to Paris, the Mecca of all singers, and by an odd coincidence the date of his first appearance at Covent Garden was exactly two years from the day he had sailed from New York, which was on October 19, 1909. This first appearance was made as *Fasolt*, one of the giants in "Rheingold," for which part nature has endowed the young artist, not only vocally, but with the proper stature, for he is well over six feet in height. When he came to Paris he spoke only his native English, but he has since learned twenty-

## STOKOWSKI OFFERS AMERICAN WORKS

Two Members of His Orchestra Included in Season's List of Composers

Bureau of Musical America, Sixteenth and Chestnut Streets, Philadelphia, Sept. 15, 1913.

WITH the opening next Thursday of subscription department of the Philadelphia Orchestra, for the fourteenth season of symphony concerts, to begin October 17-18, subscribers may secure the seats they have reserved, the former subscribers having until September 24 to claim their seats. After that date the unclaimed seats will be allotted to the new subscribers.

Before sailing for this country on September 28, Leopold Stokowski, the conductor, will visit Berlin, Leipzig and Paris and complete the arrangements for the novelties that are to be performed by the orchestra the coming season. The first new work to be heard is Siegmund von Hausegger's symphonic poem, "Wieland der Schmied," which will be included in the program for the first pair of concerts. The production of this work was one of the great events of the 1904 Tonkünstlerfest in Frankfurt, which Hausegger conducted in that city. The composition will be heard here for the first time in America. In accordance with his custom, Mr. Stokowski has announced his programs for the entire series of regular Friday afternoon and Saturday evening concerts, lasting twenty-five weeks, which will include several works by Philadelphians.

In his desire to encourage American composers Stokowski has decided to add to the list of works to be performed during the season Henry Albert Lang's "Fantasies of a Poet," Henry Hadley's Fourth Symphony, "North, East, South and West"; Hedda van den Beemt's Introduc-

tion and Scene for orchestra, "Aucassin et Nicolette"; Otto Mueller's symphonic poem, "Atlantis," Schelling's Symphonic Legend and Camille Zeckwer's Concerto for piano and orchestra. With the exception of Hadley's Symphony and Schelling's Symphonic Legend these works had their first performance at the concert given by the Manuscript Society of Philadelphia last April. Both van den Beemt and Mueller are members of the Philadelphia Orchestra.



View of New Home of Marguerite Melville Liszniewska in Vienna Suburbs—The Pianist Is Seen at Left in Dining Room

turned from Abbazia, where Theodore Leschetizky has passed the Summer, I heard with great pleasure yesterday how highly the master rates Mr. Hughes as a musician and pianist.

### Pianist as an Austrian Peasant

John Powell, the young Virginian pianist and composer, I met at Aussee last week, where he is guest of some Austrian friends

who have a charming cottage in that picturesque Alpine resort. He played for me the second movement of the Sonata "Teutonica," a beautiful but technically extremely difficult composition that he is engaged in writing during his rest time. Athlete as he is, however, he delights in long country jaunts and daring mountain

ascents, and in the peasant fashion of the country wears the short leather breeches and coarse woolen stockings which leave the knees bare—a time-honored garb against which Bavarian priests are now waging a crusade—the picturesque costume completed by a loose jacket and soft felt hat, back of which an enterprising "Gamsbart" (chamois beard) towers aloft in approved Paris fashion.

Other novelties in which the orchestra will be heard are Bahaud's Symphony No. 2 in E Minor, Pfitzner's Overture, "Kaetchen von Heilbronn"; Florent Schmitt's "Rhapsodie Viennoise," Roussel's Evocation No. 2, "La Villa Rose"; Vivaldi's Concerto in A Minor and Korngold's "Schauspiel" Overture.

One of the events of the season will be the special Paderewski matinee, to be given on Wednesday, April 1, and which will be included in the regular afternoon series, Mr. Paderewski making his only Philadelphia appearance of the season as soloist with the local orchestra.

Frederick Hahn, the violinist of this city, director of the Hahn School of Music, is expected to return from abroad on September 22. Mr. Hahn this Summer has been studying with Professor Ostrovsky, in London and Berlin, and will introduce here the Ostrovsky system and apparatus for the development of the hand.

S. Wesley Sears, organist of St. James's Church and director of the St. James Choir School, which provides free English education for boys with good soprano voices, returned about a week ago from a vacation trip to Europe.

Mrs. Phillips-Jenkins, who has reopened her vocal studio in the Baker Building for the season, this afternoon gave a musical reception, in honor of two of her former pupils, Barbara Schaefer, contralto, and Kathryn McGinley, soprano, both of whom have made appearances with the Philadelphia Operatic Society, and in concert. Miss Schaefer, who, after completing her studies with Mrs. Jenkins, went to Paris, where she was all last Winter a pupil of Jean de Reszke, will return to that city next week, to resume her work with that famous teacher.

A. L. T.

### Minneapolis Orchestra's New Works

MINNEAPOLIS, Sept. 15.—Among the novelties to be employed by the Minneapolis Symphony Orchestra, according to an announcement from Emil Oberhoffer, now in Europe, are three important works which Mr. Oberhoffer will have the honor of being the first to conduct in this country; Festival Prelude, op. 61, Richard Strauss; Symphony No. 2, in C Minor,

Arthur Hinton, and Symphony No. 2, in E Major, Hugo Alfvén.

The Strauss prelude was written for the dedication of the new concert hall in Vienna and will have its initial performance on that occasion, October 19. The Hinton symphony was first played by the London Symphony Orchestra last season and scored immediate success. The composer is the husband of Katherine Goodson, the English pianist. Hugo Alfvén's work was first produced at Dortmund under the direction of Henri Marteau and it made a pronounced sensation at Stuttgart during the Summer.

## GOOD SINGING APLENTY IN "ROB ROY" REVIVAL

Artistic Vocalism of Bessie Abbott and Associates Stir Enthusiasm for de Koven Melodies

For good singing, go to "Rob Roy," might well be the slogan of those responsible for the revival of Reginald de Koven's Scottish opera which began this week at the Liberty Theater, New York. With Bessie Abbott in the rôle of *Janet*, supported by a number of other singers with grand opera training, the rousing melodies of the de Koven score were sung to such fervent acclaim as to prove the old opera quite worthy of being revived.

Just the requisite delicacy was given by Miss Abbott to the delivery of the favorite, "My Home Is Where the Heather Blooms," and she showed some of the brilliancy of her vocalism in "Love Land." Henriette Wakefield, who was the *Flora MacDonald*, presented the romanza "Dearest Heart of My Heart" with splendid artistry, while Herbert Waterous, the *Lochiel*, made the "Turnkey's Song" resound with resonant power. Another vocal contribution of superior excellence was made by Frank Pollock as the *Prince*.

Perhaps the most satisfying dramatically was James Stevens, who was a picturesque and ardent *Rob Roy*, while his singing showed excellent taste, particularly in his duets with Miss Abbott. Jefferson de Angelis and Sidney Bracy were exceedingly amusing in their Spanish fandango. Frank E. Jours conducted an adequate orchestra, and the scenery and costumes were opulent in color. Above all other attractions, however, was the principal's sterling singing of Mr. de Koven's music, which the audience recognized with significant enthusiasm.

K. S. C.

Felix Nowowiejski, composer of the oratorio "Quo Vadis?" has completed a new oratorio entitled "Kreuzauffindung."

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## BOSTON OPERA CO. PLANS COMPLETED

[Continued from page 1]

the scenes remain practically as before, the changes with two exceptions being in the nature of additions. The notable exceptions are Louis Verande, a *régisseur* of world-wide experience, and Giuseppe Cecchetti, who gives promise of bringing new life into the ballet, of which he will be master. In detail the personnel of these departments will be made up as follows:

Chief Conductors, André Caplet, Roberto Moranzoni and Felix Weingartner. Assistant Conductors, Horace Britt, George Hirst, Ralph Lyford, Fabio Rimini, Arnaldo Schiavoni, Alexander Smallens, Walther Straran, Charles Strongy and Edouard Tournon. Accompanists, Anthony DuLois and Frank Waller. General Stage Director, Joseph Urban. Regisseurs, Leo Devaux, Eugenio Reale and Louis Verande. Assistant Stage Managers, Rudolf Adler and Herman Wessel. Chorus Master, Oreste Sbaglia. Ballet Master, Giuseppe Cecchetti. Ballet Mistress, Maria Paporella. Première Danseuse, Dolores Galli. Prompter, Leandro Pla.

### The Repertory

The repertory will be selected from the following works:

IN ITALIAN—"Aida," Verdi; "The Barber of Seville," Rossini; "La Bohème," Puccini; "La Gioconda," Ponchielli; "Cavalleria Rusticana," Mascagni; "Don Giovanni," Mozart; "Francesca da Rimini," Zandonai; "The Jewels of the Madonna," Wolf-Ferrari; "Lucia di Lammermoor," Donizetti; "Madama Butterfly," Puccini; "Otello," Verdi; "Pagliacci," Leoncavallo; "Rigoletto," Verdi; "The Secret of Suzanne," Wolf-Ferrari; "Tosca," Puccini; "La Traviata," Verdi; "Il Trovatore," Verdi.

IN FRENCH—"Carmen," Bizet; "Tales of Hoffmann," Offenbach; "Faust," Gounod; "Louise," Charpentier; "Manon," Massenet; "Monna Vanna," Fevrier; "Samson et Delila," Saint-Saens; "Thais," Massenet.

IN GERMAN—"Die Meistersinger," Wagner; "Hänsel und Gretel," Humperdinck; "Tristan und Isolde," Wagner.

### Two Novelties

From the foregoing it will be gleaned that the novelties arranged for are Zandonai's "Francesca da Rimini," the libretto of which is the poem by the Italian, d'Annunzio, and Fevrier's "Monna Vanna," after the drama by Maurice Maeterlinck. Neither opera has been heard as yet in America and the Boston production of "Francesca da Rimini" will enjoy the distinction of being the world premiere of the piece. "Die Meistersinger" is included in the Boston repertory for the first time. "La Gioconda" and Massenet's "Manon," after being absent for a season or so, will be restored to the repertory.

The season will open on Monday evening, November 24, with a performance of

"The Jewels of the Madonna," in which the principal parts will be allotted as follows: *Maliella*, Louise Edvina; *Carmela*, Lydia Archinard-Rienskaja; *Gennaro*, Edoardo Ferrari-Fontana; *Raffaele*, Vanni Marcoux; conductor, Roberto Moranzoni.

### Dallas Expects to Surpass Its Last Season's Musical Record

DALLAS, TEX., Sept. 13.—Even the fine musical record made by Dallas last season, with its grand opera series and its excellent concert attractions, bids fair to be surpassed in the months to come, for the impetus given the musical interests of the city last year when the Dallas Chamber of Commerce established its music committee, will be felt this season with even greater force. There will be a second season of grand opera for Dallas, with arias of the highest rank as last year. This will take place in March. The Schubert Choral Club has already announced that it will bring Mme. Schumann-Heink, Mischa Elman and other foremost artists in concerts and recitals and the German societies of the city are planning to entertain the State Sängerkongress with a series of concerts on a more ambitious scale than has ever been attempted before in the State.

### Chicago Opera Company to Give Five Performances in Dallas

DALLAS, TEX., Sept. 12.—Through a Chicago agency the Dallas grand opera committee, of which Elmer Scott is president, yesterday closed a contract with the Chicago Grand Opera Company for a season of four nights and a matinée, ending Saturday, March 4, 1914. Robert N. Watkin, secretary of the committee, said last night that the singers are coming to Dallas next Winter under a guarantee similar to that given them last season. The leading artists will be Mary Garden and Titta Ruffo, the baritone. On the strength of the success of the grand opera venture last season much less work was required to raise the guarantee for a return of the company next Winter.

### Fremstad, Alda and La Forge Returning

Olive Fremstad and Frances Alda, of the Metropolitan Opera Company, and Frank La Forge, the pianist, are about to return to New York on the *Kronprinz Wilhelm*, according to a Paris dispatch.

### Melba Sails for American Tour

LONDON, Sept. 17.—Mme. Melba sails from Liverpool on September 19 to begin her American tour, in conjunction with Jan Kubelik.

## \$2,500 PRIZE FOR CALIFORNIA SONG

### Unique Contest Open to World Announced by Boosters' Club of Los Angeles

LOS ANGELES, Sept. 13.—Conditions governing the \$2,500 prize contest for the best song expressive of the glories of Southern California have been announced by the Boosters' Club of Southern California. The contest is considered unique in the magnitude of the prize offered and in the size of the organization—700,000 members—offering it.

There will be a preliminary competition, with a \$500 prize attached, for the best poem or words for the song, and then the composers of the world will be invited to set these words to music, with a prize of \$2,000 as the incentive. The preliminary contest for the best poem will close November 1, 1913. The text of the Boosters' Club's announcement follows:

"Twenty-five hundred dollars (\$2,500) will be paid by the 700,000 Boosters' Club of Southern California for the best original song embodying the progressive spirit and glories of Southern California and typifying the Boosters' Club with a membership of public-spirited citizens throughout Southern California.

"This total prize of twenty-five hundred dollars (\$2,500) will be divided as follows:

"Five hundred dollars (\$500) will be paid for the best poem suitable for musical setting and having a ringing chorus for a multitude of voices. The winning poem with chorus will be the words for which music will be required.

"Two thousand dollars (\$2,000) will be paid for the best setting of the poem and chorus receiving the award.

"The contest for the poem will close November 1, 1913. Immediately upon the decision of the judges the poem receiving the award will be given widest possible publicity in this country and abroad, and the composers of the world will be invited to prepare music to fit the winning poem and chorus, and thus compete for the \$2,000 music prize, in accordance with the rules to be announced upon the publication of the award for the poem.

### Collaboration Possible

"A separate contest and prize for the poem or verses is for the purpose of giving opportunity to authors who are not musical composers and also to musical composers who are not authors. Composers and authors, however, may collaborate and enter in both contests.

"The competition is open to all. All manuscript must be in English, plainly written in ink or typewritten or printed.

"Words of the poem and chorus must be suitable for musical setting.

"Authors must not sign their names to their manuscript, but must affix a distinctive mark of identification, sending with the manuscript a sealed envelope containing their full name and address and the same mark of identification that appears on the manuscript. These letters revealing the identity of the author, or authors, will be

held unopened until the decision of the judges is made. The award will be made on merit, without knowledge by the judges of the identity of the contestants.

"All manuscripts must be submitted in the name of one person only and the prize will be paid to the person whose name appears as the entrant of the winning poem and chorus.

### Club Gets Rights

"The award and payment of the amount of the prize, \$500 to the winning entrant, shall be the full payment for the winning poem and chorus, and all rights of use, sale, publication and copyright of the poem and chorus, either with or without music, shall be unconditionally vested in the 700,000 Boosters' Club of Southern California, without further compensation to the author or authors.

"No award will be made or prize paid for any poem or song heretofore published.

"The contest will close November 1, 1913, and all manuscripts must be received at the headquarters of the club, No. 431 Herman W. Hellman Building, Los Angeles, Cal., on or before that date.

"The award will be made by a jury of representative citizens selected by the officers of the club. The agreement of two-thirds of the jury will be necessary for a decision.

"The right to reject any or all manuscripts is reserved.

"Address all manuscripts and communications to: POEM CONTEST, 700,000 Boosters' Club of Southern California, No. 431 Herman W. Hellman Building, Los Angeles, Cal."

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## WAGNER A MANAGERIAL SPECIALIST

### "Have a Few Artists and Keep Them Busy," Policy of New York Manager

CHARLES L. WAGNER has issued his managerial announcement, which shows that he has only four attractions for this season. Mr. Wagner declares that he is happy to be in the minority in this respect, as he believes in having a few artists and keeping the few very busy. As usual, Mr. Wagner controls the time of John McCormack, one of the remarkable box office attractions known to the musical world today. His unusual value lies in the fact that while most artists go to a town once, McCormack goes many times.

Mr. McCormack arrives in America at Victoria, on his way back from Australia, February 3, 1914, and he will sing forty-five engagements. His first New York appearance is to be at the Hippodrome, March 15. His time is already all sold for this season and many dates are booked for the season of 1914-15, when he will spend six months in this country, playing one hundred and twenty-five engagements.

Alice Nielsen opens her season in San Francisco October 1, and she has twenty-six concert engagements before Christmas, besides a great many after that time. She has ten engagements with the Boston Opera Company, and a few with the Metropolitan.

Yolanda Mero opens her season in western Canada October 16, and she will fill thirty engagements. Riccardo Martin will be available for concerts in May only, after four months at the Metropolitan.

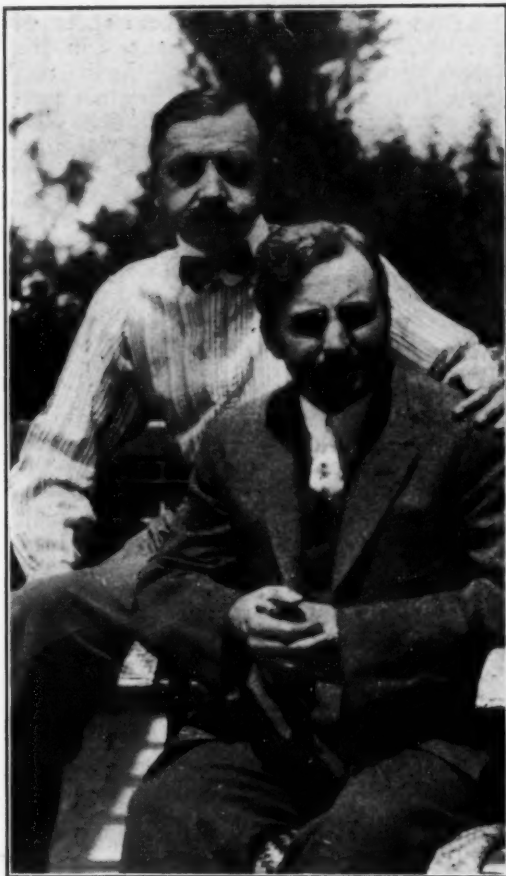
During the season of 1914-15 Rudolph Ganz will return to America and fill one hundred engagements, twenty-six of these being already booked, as a strong demand is evidenced for the pianist's return.

During the season of 1914-15 Yvette Guilbert will return to America for a series of thirty costume recitals, under the joint management of R. E. Johnston and Mr. Wagner.

Since the season of these artists is practically all filled, Mr. Wagner will devote much of his time to his theatrical enterprises, which includes the production of "The Money Moon," a play by J. Hartley Manners, author of "Peg o' My Heart," made from the book of Jeffrey Farnol. This will be produced in New York in December. Secondly, Mr. Wagner insists that he will be busy visiting the different cities of America and urging the boards of trade to build large auditoriums, so as to be able to accommodate the crowds who want to hear John McCormack sing. The manager describes as his greatest drawback the small seating capacity to be found in so many of the towns, since nearly every instance last season the stage had to be filled with seats, and even then people were turned away.

In a recent interview given in Berlin regarding the musical world and the advent of so many new managers, Mr. Wagner voiced his sentiments as follows: "I believe in the new manager and welcome him into the fold, but I do not believe in a man trying to manage more than half dozen artists at one time. It is not possible that he can give that personal touch to the management of the many that he can give to the few, and it is this personal touch that makes a tour a success, and that keeps up a friendly feeling between the artist and the manager."

"Of course, every new manager in the



Charles L. Wagner and Rudolph Ganz (Left), at Clarens, Switzerland

field must work out his own salvation, and I think he should be taken in true Methodist style—on probation. When a new doctor hangs out his diploma and announces himself as a full fledged physician I am always more or less skeptical, I should prefer him to take me to the cemetery and show me what he has accomplished. The same is true of the manager. How many 'dead ones' has he buried and how many has he resurrected? How many careers has he made? The manager requires no advertising except his work. If he does good work and his artists are happy and prosperous, everybody will find it out."

### Students of Jersey Schools to Hear Paderewski in Trenton

TRENTON, N. J., Sept. 15.—Paderewski will open his ninth American tour, which is to include about ninety concerts, at the Trent Theater in Trenton, Monday night, October 13. The appearance of the great Polish pianist will also open what promises to be the richest musical season the New Jersey capital has ever enjoyed. Applications for seats have been received from Princeton University, Pennington Seminary, Lawrenceville School, Princeton Preparatory School, Bordentown Military Institute, Peddie Institute, George School, the State Normal School and several other institutions. Paderewski's Trenton engagement will be under the local management of W. Otto Polemann, director of the Trenton Music Festival, who is responsible in a large measure for the recent surprising musical interest in this city.

### Jules Falk Wins Laurels as Soloist with Antwerp Orchestra

ANTWERP, Sept. 6.—An American soloist was heard with Belgium's standard orchestral organization, the Société Royale d'Harmonie d'Anvers, in its concert on September 3. This was Jules Falk, the young violinist, who won a decided suc-

cess with the Bach Concerto in E Major and a set of numbers including the Wagner-Wilhelmj "Preislied" and "Albumblatt" and the Hubay "Zephyr." Much praise of Mr. Falk's work was found in the Belgian papers. The violinist left for England this week and is to sail for New York, arriving there about October 5. Mr. Falk's tour is to start in Pennsylvania, and he has an auspicious list of bookings.

### CHARM BRITISH AUDITORS

#### Eva Mylott and Augette Forêt Welcomed in English Concert

MAIDENHEAD, ENGLAND, Sept. 6.—Two artists favorably known in the United States were prominent figures in a concert given here recently for the completion fund of St. Joseph's Roman Catholic Church and arranged by Marie Coleman. These artists were Eva Mylott, the popular Australian contralto, who bade farewell prior to her return to the United States, and Augette Forêt, whose character songs in costume delighted the audience.

Miss Mylott was welcomed as an old friend, after her successful appearance here in 1907. An encore and a floral tribute followed her first group and she made an especially strong impression with her songs in English, a repetition being demanded of the Spross "Will o' the Wisp." Floral offerings were also showered upon Mme. Forêt, Father Curtin making the presentation. Other popular participants were Lottie and Allie Dearn, John Peachey, Patrick Murphy and Mary Gore. In the following weeks Mme. Forêt went to Paris, returning later to London, where she gives a concert before sailing for America. This singer has several Autumn engagements booked for London, and is to return there next Spring.

### Class in Dalcroze Rhythmical Dancing at Ziegler Institute

The Ziegler Institute has commenced its season with preliminary private and class lessons, which are now being given at the school each day, previous to the commencing of the regular Fall term, which begins the first of October. It will open with a public performance, when the certificates and graduation diplomas will be awarded to those students who passed the approval of the prominent musicians who served on the examination board, marking the work of the students at the public recital held at Rumford Hall in June, the closing performance of last season. Many new teachers have been engaged for the school. The Fall term will include instruction in singing, dancing, English, French, Italian, sight-singing, harmony and dramatic art. Mme. Anna Ziegler takes personal charge of each voice. One of the most important additions to the school, will be the teaching of the "Dalcroze System" of rhythmical dancing.

### Francis Macmillen Here for Tour of 100 Concerts

Francis Macmillen, the American violin virtuoso, arrived in New York September 13 on the *Königin Luise* to make a tour that will include about 100 concerts and recitals in the leading cities of the United States and Canada, beginning with a Sunday night concert in the Metropolitan Opera House. He will be heard in recital in Carnegie Hall, New York, early in the season.

### Toronto Music Professor Weds

LONG BRANCH, N. J., Sept. 15.—Otto James, professor of piano and organ at the Toronto Conservatory of Music, Toronto, Canada, and Georgiana Bowman, of Newport, R. I., were married to-night at the bride's home at West Long Branch.

## MME. ARRAL'S VERSATILITY PUT TO A GOOD TEST

### Edison Uses Her Voice for Experiments, She Prepares for Tour, Teaches, and Imports a Magic Herb

In a fine suburban home in Orange, N. J., Mme. Blanche Arral, the French prima donna who has made several concert tours in this country is devoting herself to four fields of activity. Besides preparing for another tour the singer is engaged in experimental work with Thomas A. Edison, who believes that her voice is finely adapted to phonographic reproduction.



Mme. Blanche Arral, as she was and as she is

Mme. Arral finds time also for a limited amount of teaching and the fourth avenue in which this busy little woman's energies are directed is a purely commercial pursuit—the importation of a blend of herbs from India which, when brewed, is reputed to accomplish wonders in the matter of flesh reduction. Mme. Arral offers her own photographs as evidence of the efficacy of this cure. They show her as she was a few years ago and as she is to-day.

Not content with these variegated forms of keeping busy the prima donna has become an enthusiastic gardener. The grounds surrounding her home in Orange yield fruits and vegetables of every description in great abundance.

### Reinald Werrenrath in a New Home

Reinald Werrenrath, the young American baritone, has taken a large house at No. 2263 University avenue, on University Heights, N. Y. Mr. Werrenrath is a graduate of the New York University, the campus of which is near his new home, and has taken an active interest in musical affairs there ever since his college days. It was he who organized the "campus series" of concerts at which many prominent artists have appeared. Mr. Werrenrath returned recently from Europe, where he appeared with distinguished success in a number of recitals. He will open his season at the Worcester festival.

The Mozart Festival at Salzburg next Summer is to celebrate the opening of the new Mozart House there.

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## WHY BISPHAM IS A VAUDEVILLE HIT

Keen Observation and American Wit of Former Opera and Concert Star Enable Him to Win New Kind of Audiences—Hints at Big Money Inducement—Other Musical Attractions of Chicago

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, Sept. 15, 1913.

NO wonder that David Bispham, the operatic baritone and song interpreter, known the world over, is making a phenomenal success in his first vaudeville venture, which began last week at the Majestic Theater. An American himself, he understands thoroughly the American temperament, and while he does not digress from the highest artistic ideals he takes his audience into his confidence and puts forth his efforts in such a terse and business-like manner that he finds immediate favor.

During my visit on Wednesday morning to his apartments in the Auditorium Hotel he disclosed certain traits which account largely for his artistic success. He has the quick wit, the keen observation and the assimilative powers of the American. We traveled from Florence to Sydney, Australia, and back to Chicago and New York in less than fifteen minutes. The ringing of the telephone bell interrupted our short interview frequently. Finally, repeated knocking on the door introduced a young man with an elaborate autograph album and a request for Mr. Bispham's signature. He graciously wrote in the album, explaining his generosity by saying that while studying in Florence with Vannucci, years ago, he also was an autograph collector. He was a great admirer of Tomaso Salvini, and one day gathered up enough courage to write, asking him for his autograph.

"Imagine my gratification," said Mr. Bispham, "to receive a short time thereafter a very nice letter from Salvini and also a half dozen letters which acquaint-

ances of the great tragedian had sent him."

### Why He Entered Vaudeville

Mr. Bispham has just returned from a concert tour in Australia. Regarding his entrance into vaudeville he mentioned the fact that two or three years ago Robert Grau had suggested that he should make a vaudeville tour, but at that time his contracts and engagements would not permit him to do this. The proposition was renewed the following year, and again for various reasons, could not be accepted. This present engagement, which will last for several weeks prior to Mr. Bispham's engagement in New York City in Leo Fall's comic opera, "The Jolly Peasant" ("Der Fidele Bauer"), was entered into in a most unusual manner. "In the first place," said the baritone, "the pecuniary consideration was so generous that I could not consistently refuse it. Furthermore, the papers throughout the country had already announced my vaudeville tour while I was still in Australia and I had not made any definite arrangement with the vaudeville management. Therefore, when I came back to America and noticed that the preliminaries had been completed I could not recede. I feel extremely happy in this work and use it for the furtherance of one of my pet hobbies—rather, convictions—that opera and classic song should be sung in America in English."

Mr. Bispham began his engagement here in Chicago under a slight vocal handicap. He contracted a cold which is somewhat troublesome to him but hardly noticeable in his public work. When I heard him at the Majestic Wednesday afternoon in his presentation of the aria from Handel's "Scipio," the song of the dancing master from Mendelssohn's "Son and Stranger," the "Prologue" from "Pagliacci," and Walter Damrosch's "Danny Deever," only slight traces of vocal indisposition were apparent. The audience paid the closest attention to his work and rewarded him with copious applause. Mr. Bispham places himself on an intimate footing with his audience by prefacing his recitals with a short speech, advocating therein the English language for opera and song. He contends: "It is true that, while the inner meaning is sometimes lost in translating foreign works into English, it is better, nevertheless, to miss this much than that there should be no meaning at all to people not understanding foreign languages." He spoke of vaudeville in terms of high respect, declaring that his fellow artists were extremely sincere and hard-working people, and that in entering this field he had no intention to "play down" to his audience. There is no questioning the fact that Mr. Bispham has given vaudeville a distinction which few artists who have entered that field could provide.

### C. G. Wedertz on English

C. Gordon Wedertz, the well-known Chicago organist and choirmaster, was much impressed by David Bispham's advocacy of the English language in grand opera and classic song. Mr. Wedertz said in this connection: "In my experience with boy choir work and also with girl choirs I have met children of twelve and thirteen years who had never been taught the alphabet, did not know what vowels are and had never heard of consonants. They were of American parentage, too. Perhaps the worst enemy of English is careless pronunciation. This not only renders it impossible for the listener to understand but it seriously affects vocal resonance. Those who distinctly articulate their words reinforce their voices, which consequently carry further than they would otherwise. It is to vowel sounds and initial and terminal consonants that we should devote our chief attention. I have found that children learn more readily by imitation rather than by rule, and best results are obtained by those teachers who pronounce clearly themselves.

"Too little time is given to studying English in our public schools, and until the system is radically changed and a fuller comprehension gained of the importance of carefully studying the language, opera in the vernacular will not make much headway.

"Another serious fault found with average American singers is a lack of always understanding in their hearts what

they sing with their lips, and they naturally fall into a habit of never connecting musical with verbal sense.

"We await with interest the efforts of the Aborns in their performances in the Century Opera House, New York, this coming season, and also the English performances of the Metropolitan and Chicago companies. They all serve as a stimulus for better English."

### W. L. Hubbard Visits Chicago

William Lynes Hubbard, for nineteen years dramatic and music editor of the Chicago Tribune, spent a few days in Chicago last week en route from his home in Southern California to the scene of his Winter's occupation with the Grand Opera Company of Boston. Mr. Hubbard intimates that he knows more about opera than he ever did before, and is optimistic over its outlook in the first city of New England.

Marta Wittkowska, the contralto, who achieved success during the first season of the Chicago Grand Opera Company, last year remained abroad and by training her voice, which was remarkable for its range, developed into a dramatic soprano. She sang leading rôles last season at the opera house in Frankfurt-on-the-Main and in Hamburg. Her success was so marked that she was secured by the new management of Covent Garden, London, and has been engaged to create the rôle of Jeanne d'Arc on November 3. On November 6 she will appear at the Royal Opera House as Isolde. During the season she is booked to appear in "Fidelio," also as Florestan, as Brünnhilde, Salomé and Carmen.

Alfred A. Kanberg, Chicago tenor, has been engaged as director of the vocal department of the Balatka Musical College. He was formerly a pupil of the school of opera of the Chicago Musical College.

Ebba Hjertstedt, Chicago violinist, is resting at a seaside resort in Germany. She expects to return to Berlin, where she will appear in concert extensively.

### Geraldine Farrar Concert Tour

Geraldine Farrar, of the Metropolitan Opera House, who, as a preface to her operatic work, will make a concert tour under the direction of Charles A. Ellis of Boston, will make her first appearances on the Pacific coast, as follows: Seattle, September 26; Vancouver, September 29; Portland, October 1; San Francisco, October 5; Oakland, October 7, and Los Angeles, October 9. She will be heard in Denver October 13 and Chicago October 19. Arthur Rosenstein, musical director and accompanist, and Alwin Schroeder, violoncellist, will assist on these programs.

George Hamlin, who has spent the Summer in Italy, adding several new rôles to his operatic repertoire and gaining a mastery of the Italian language, has been enjoying a brief rest in Switzerland. After a short stay in Berlin and Paris Mr. and Mrs. Hamlin will sail for the United States September 17 on the North German Lloyd liner Kronprinz Wilhelm. Mr. Hamlin's recitals will take him from the Atlantic to the Pacific coast. They begin on October 3 in Salt Lake City. In addition to his concert bookings he is slated for ap-

pearances with the Chicago Opera Company.

The advanced prospectus from the Orchestral Association of Minneapolis, Emil Oberhoffer, conductor, announces a series of twelve Friday evening and twenty Sunday afternoon concerts, beginning respectively October 24 and October 26. During the tenth season, which closed last June, the orchestra gave 186 concerts, of which forty were in Minneapolis. Eighty cities were visited and 146 concerts were given outside of Minneapolis within the territory bounded by New York City, Louisville, Ky., and Winnipeg, Canada. For the coming season appear a formidable array of American soloists, including Lucille Stevenson, Carl Uterhart, William Hinshaw, Georgia Kober and Albert Lindquist, who will be heard in Sunday popular concerts. Those celebrities who will be heard at the Friday concerts include Putnam Griswold, Richard Czerwonky, Katharine Goodson, Johanna Gadsby, Cornelius Van Vliet, Eugen Ysaye, Julia Claussen, Fritz Kreisler, Teresa Carreño, Harold Bauer, Mischa Elman and Emma Loeffler.

Myrtle Elvyn will arrive in New York September 14 and will open her concert season on October 1 at Fall River, Mass. Her engagements in the East extend over eight weeks. She will play in various large cities of Massachusetts, New York, Pennsylvania, Ohio, and then through the Middle West, going later to the Pacific coast.

The American Conservatory opened its twenty-eighth season on September 1 with a very large attendance. The list of pupils registered embraced names from every section of the country. The lectures of the normal department will begin September 27 and also the classes in children's work under Louise Robyn. A new department of unusual interest will be the classes in the Jaques Dalcroze system of eurhythmics, which will begin about October 1. Lucy Duncan Hall, who will have charge, comes from the central institution at Hellerau, Germany, where she studied under Dalcroze. Classes of children and adults will be formed. MAURICE ROSENFELD.

### Over 1,000 Miles by Motor in Vacation of Mme. Newkirk

Motor journeys of 525 miles conveyed Lillian Sherwood-Newkirk, the New York vocal teacher, to and from a camp at Belgrade Lakes, Me., where she enjoyed a brief vacation before resuming teaching in her new studios at Æolian Hall, New York, on October 1. Alice Esther Smith, who appeared recently with success at Æolian Hall, received her entire musical education from Mme. Newkirk.

### Roberto Corruccini Opens New Studio in New York

Roberto Corruccini has resumed vocal instruction in New York, after appearing with Melba in Australia and with Bonci in Mexico. Mr. Corruccini has opened a new studio at 37 West Sixtieth street, near Central Park West. Several of his pupils are already engaged for opera companies in North and South America.



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## WHEN OFFENBACH CAME TO TOWN

How Marie Aimée's Ambitions for Success in Paris Brought the "Father of Opera Bouffe" to America—New York Engagement a Sad Failure—Offenbach's Chagrin and the Disappointment of a Public That Expected Circus "Stunts" of the Famous Composer

By ROBERT GRAU.

[Fifth in a Series of Articles on Operatic Memories in New York.]

IT was in the centennial year of 1876 when, in the City of Brotherly Love, there was celebrated the 100th anniversary of the Nation's independence that the late Marie Aimée, then hailed as the "Queen of Opera Bouffe," was emboldened to undertake an enterprise wherein the sole incentive was the hope that her dear Paris, the city of her birth and the only one whose public she had failed to conquer, would be compelled to recognize her as a factor in its artistic existence.

Aimée came hither from the French capital but a few years before under engagement to the festive Col. James Fisk, Jr., who was conducting the palatial Grand avenue as a "toy" with which to entertain his intimates. Hailed as "the French Hogarth in petticoats" the diva scored a sensational hit as *La Périchole* in Offenbach's operetta of that name. For more than two decades Aimée was the idol of the American public from coast to coast. At intervals in her career she would go to Paris, bent upon the conquest of her own countrymen, but the Parisians would have her not. The fortune that was hers had been made in America and it was to this country that the determined diva turned in the effort to obtain Parisian recognition.

Aimée's plan was indeed ingenious. If Paris would not accept her as an exponent of the Offenbachian rôle she would command the interest of public and press at all hazards—calling to her aid the late Maurice Grau, under whose direction she was then appearing, Aimée revealed her bold scheme, which was nothing less than to entice the great Offenbach himself to these shores.

### \$1,000 a Night

An offer of \$1,000 a night was cabled to the father of opera bouffe, with an agreement to deposit \$30,000 in the Bank of France as security for thirty nights. Offenbach accepted and was engaged to conduct an orchestra of one hundred musicians at the Madison Square Garden, then known as Gilmore's Garden and utilized for promenade concerts.

The announcement that Offenbach was coming aroused the interest of public and press as had no foreign attraction since the advent of Jenny Lind. Curiosity was at the fever point and just what Offenbach was going to do few seemed to know. It was enough, however, to know that the man who composed "La Grande Duchesse" and "Orphée" was coming here actually in the flesh.

Maurice Grau found that in preparing the public for Offenbach's advent he could dispense with his publicity department, so much did the event advertise itself. Not even in these days of sensational publicity has there been any duplication of that 1876 campaign. Pages with illustrations and text were granted in dailies and weeklies alike. At length the date of the opening concert was made known. Thirty concerts in all were announced, commencing the first Monday in June. The playhouses were all closed and the only competing attraction was Central Park Garden, where Theodore Thomas was giving "pop" Summer night concerts, where the best seats were to be had for fifty cents.

Despite the intense public interest and the unusual character of the attention at Madison Square Garden Aimée insisted that a scale of admission prices be adopted a shade less than that prevailing when she herself was the attraction. Her motive in

this procedure will be apparent to the reader later on. The Garden had a seating and promenade capacity of about 8,000, including the many boxes. One dollar was the general admission price and no seat save in the boxes cost more than \$1.50.

### Box Office Besieged

When the advance sale opened a scene such as New York City alone can reveal was on view. Hundreds of messenger boys and scores of speculators held places in the line which began to form the night before. It must be understood that for an orchestral attraction any particular demand for front seats was unusual then as now. Yet the idea was prevalent that Offenbach would himself dance the "can can" while conducting the score of "Orphée" and many believed that Aimée would come forth in that prankish way she had of surprising American audiences with the unconventional.

Certainly New York's blasé first-nighters were never so anxious for choice locations, not even for "The Black Crook," which had just finished a long run at Niblo's Garden. Tyson, the ticket speculator, found no difficulty in getting as high as \$25 a pair for front seats for the opening concert, and at the close of the day that the sale opened not a reserved seat or box was to be had save at a premium.

One may only conjecture what the American public expected of the "father of opera bouffe." Ten thousand persons were packed into the big garden. The box office had to be closed before 8.30 p. m., promenading was out of the question, so great was the crush, and those having coupons once in their seats would not dare risk leaving them.

### Offenbach Enters

The program was replete with the gems from the operettas that Aimée had made popular. The first number conducted by Offenbach was a potpourri from "La Vie Parisienne" and at about 9.45 a frail figure weighing at most 105 pounds stepped gracefully to the platform, where the 100 musicians rose from their seats to bestow on their illustrious colleague a fanfare. So far the spectacle was impressive, even inspiring. Surely Offenbach was unusual enough to satisfy any one. The reception from the immense audience was ordinary, however, due, it appeared, to the curiosity as to what this famous Parisian would do with his hands, feet and body. After the faint applause came a silence such as precedes the playing of a great concerto by a Rubinstein!

And then Offenbach, bâton in hand, began to conduct with consummate grace and dignity. I had witnessed the American début of Johann Strauss, the Waltz King, and of Julien of jubilee fame, both distinctly noted as conductors. Yet Offenbach was superior to either in those niceties and shadings which he alone imparted to his entrancing music. It was commonly agreed among musicians, including the members of the orchestra, that Offenbach was the greatest conductor of his own works this country had ever known.

But that tremendous audience that had paid fabulous prices for the privilege of welcoming a celebrity was plainly disappointed. What cared this public whether Offenbach was revealing to it new beauties in the scores that it had raved over for years? The people came to see Offenbach dance; expected that he would set the musicians and even the audience to dancing. The very atmosphere reflected failure.

### A Spectacular Figure

Yet there he stood as spectacular a figure as one could well imagine, conducting like a true artist the melodious scores over which the nation had gone mad, and when, at the end of the first part of the program, "Orphée," with its familiar "can can" music was played as never before, that audience of 10,000 dwindled to less than one-third of the number. The great

Offenbach had come, was seen, but did not conquer.

Despite that the press was unanimous in its praise of the composer, strangely enough the man whose "Tales of Hoffmann" is still a musical "stand-by" of two continents was not considered by the critics in a distinctly musical sense. Here again was evidence that Offenbach was regarded as some of Barnum's "freaks" might have been. Most of the criticisms were written by what are to-day called news gatherers who dealt with the subject as the baseball writers of to-day deal with the great national sport.

That Offenbach was indeed affected by the failure to accord to him an artistic standard worthy of his position in the world of music need hardly be stated, but when at the second concert less than two thousand persons attended he felt so utterly crushed that he offered to release Aimée and my brother from the contract. But Aimée had her trump card yet to play.

Intimates of Offenbach have claimed that the composer confided to them his intention never again to write an opera bouffe. This may or may not have been true. Nevertheless, after 1876 there is no record of his having written a new one, whereas "The Tales of Hoffmann," produced after his death, was started after his return from America. Thus there was evidenced an intent to divorce himself from the type of score that had caused him to be regarded in America as—Offenbach so expressed it—a monstrosity.

### Season Curtailed

To prevent prodigious losses the New York season was curtailed one week and Offenbach was taken to Philadelphia, where the many foreigners visiting the Exposition prevented such a fiasco as in New York. But even here such success as was recorded was distinctly financial rather than artistic or musical.

Offenbach was struck with consternation when Aimée came to him asking a prolongation of the contract provided the composer would yield to public clamor.

"But what would you have me do?" pleaded Offenbach. "I want to help you all I can. But I'll be hanged if I will make a clown of myself." Aimée and my brother explained that the public wanted to see Offenbach direct on actual performance of one of the operettas, such as "La Jolie Parfumeuse" and said that if he would consent to direct such a performance a company would be organized at once.

With a little deliberation and evidently solely in a spirit of camaraderie Offenbach consented, to the complete joy of the aspiring Aimée.

At last Paris would be forced to recognize her. Was she not to be honored by the great Offenbach in a manner that even her envied rival, Hortense Schneider, had craved in vain?

Booth's Theater was leased for a week. Aimée insisted on double prices. That Paris might know the difference between Offenbach alone and the two jointly, but the increase in prices was wholly justified. The theater was sold out at every performance, not only in New York but in other cities; all of the losses of the concerts were wiped out and even a profit was established.

### Bitter Against Americans

But Offenbach was not impressed. He left us, vowing never to return, and upon arriving in Paris he wrote his experiences for the press. In a volume published afterward he lost his proverbial good temper and called Americans some harsh names.

For Aimée, Offenbach had formed a deep affection and sympathy, using his influence to establish her in France as a favorite. Yet though Aimée did succeed in accomplishing her aims, the Parisians still remained indifferent. Again and again this idol of North and South America made at her own expense sumptuous productions of operettas wherein she had scored her greatest triumphs, and even when Offenbach came again to her aid and conducted the orchestra in Paris as he did here, the final results did not add to her prestige.

Finally, having mastered the English language, and evidently prompted somewhat by Offenbach's change of heart, she, too, abandoned opera bouffe while still in the zenith of her fame. For several years she toured this country as an English-speaking star in comedy, and though there came to this country from Paris the famous Judic, Americans would not hail her as a rival of Aimée. But the Offenbachian era seemed to be at an end in America.

Last year the intrepid Max Reinhardt revived Offenbach's "La Belle Hélène" with sensational results all over Europe, and at one time last Spring five theaters in Paris were reviving the old favorites, while in almost every European capital similar revivals are in order or planned for the immediate future.

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—Ethel Syford in "New England Magazine."

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Mrs. Olive Whitely Hilton, soprano, who has been spending the Summer abroad, has returned to her home, No. 464 Huntington avenue, Boston, Mass.

Harriet Ware and John Barnes Wells have prepared several programs for their recitals this Winter. Many of the numbers are still in manuscript and will be published shortly.

Harris S. Shaw, the Boston organist and pianoforte teacher, has returned from Thomaston, Me., where he has spent the Summer, and has resumed teaching at his studio in Huntington Chambers.

Three of Foster & David's artists are to appear this year at the Worcester Festival. They are Mary Jordan, contralto, of the Century Opera Company. Arthur Philips, baritone, and John Barnes Wells, tenor.

Annie Louise David, the harpist, will have the usual busy season. Her managers, Foster & David, report a long list of engagements already closed. Her first concert will be on September 26 at the Masonic Temple, New York.

The Misses Patterson Home for Music and Art Students of No. 257 West 104th street, New York, will give a musicale on October 2, when Elizabeth Topping, pianist, will play and Geraldine Holland, soprano, a gifted pupil of Elizabeth Kelso Patterson, will sing.

In the Eighth Avenue Temple, Brooklyn, which has one of the largest Jewish congregations of that borough, a new organ is being built at a cost of \$10,000. It will be one of the finest of the modern type and will be dedicated at a special service on the evening of September 28.

An enjoyable recital was given by Beatrice Wainwright, the New York soprano, at Pomfret, Conn., on Saturday, September 6. Miss Wainwright sang a program of songs in Italian, French and English, winning her audience's approval so decidedly that she was obliged to add four extras to her list.

Emilie Frances Bayer, music critic of the New York *Evening Mail*, and her sister, Marion Bayer, the composer, returned to New York recently from Portland, Ore. The death of their mother has broken up their home in that city and their yearly visits will consequently be missed by Portland's musical circles.

An interesting program rendered September 7 by the Hazelwood Orchestra of Portland, Ore., George J. Jeffery, conductor, contained compositions by Wagner, Massenet, Rubinstein, Suppe, Victor Herbert, Leo Fall, Julius Fucik, Lumbye, Paul Rougnon, Leybach, Silesu and Valverde and Charles B. Brown.

A concert that attracted much attention in Penrose, Col., recently, was given by Prof. R. E. Dick, violin director of Doane University, Kansas, accompanied by Grace Welch, a pianist of the same place; Jessie Lea, pianist, and Helen Watson, soprano of Kansas City, and Daisy Raper Watson, soprano, of Concrete, Col.

During an extended Western vacation Charles H. Marsh, of New York City, has been giving a series of piano and organ recitals in Preble, Col. During August and part of September Mr. Marsh was in charge of the music at the First Presbyterian Church. He played several of his own compositions in his recitals.

Wooster Lambert left St. Louis, September 15, on a trip to Paris to get some pieces of music for the St. Louis Symphony Orchestra, in whose concerts he takes a particular interest. The music could be obtained by mail just as well, but Mr. Lambert was anxious to make a record trip to Europe and back.

Olive Ulrich, an American actress and singer, was married in France last week to George H. Taylor, a prominent lawyer and secretary of the Union League Club of New York. Miss Ulrich has appeared in several musical comedies in this country. While studying singing abroad Leonca-

vallo is said to have mentioned her as an ideal *Nedda* for his "Pagliacci."

September audiences at the Steel Pier, Atlantic City, have been hearing splendid programs by Martini's Symphony Orchestra and Vessella's Italian Band. Jose Erard was the tenor soloist in Ettore Martini's concert of last week, while Vera Curtis, the Metropolitan Opera soprano, and Attilio di Crescenzo, tenor, were popular features of the Sunday festival program.

George Wilbur Reed, a Wagnerian tenor from Berlin, sang recently at the First Church of Christ, Scientist, in Portland, Ore., substituting for A. Musgrove Roberts. Mr. Reed also gave a recital at the home of Mr. and Mrs. Henry Dickson, where he was heard by a number of prominent musicians, all of whom pronounced him a most finished artist. At Trinity Church Lucien E. Becker gave the first of his season's organ recitals.

In a recent concert under auspices of the Allenhurst Club of Allenhurst, N. J., the soloists were Marie Stoddard Gayler, soprano; Mary Jordan, contralto; Charles W. Harrison, tenor; Grant Odell, bass, with Robert Gayler at the piano. This was a return engagement for Mr. Harrison, who had sung for the club with much success the preceding week. The performance was received with emphatic expressions of approval.

Villa Whitney White is giving a series of vocal recitals in Portland, Me. The second was composed of sacred folk-songs, which were supplemented by an interesting explanatory talk. Mrs. Raymond A. Sullivan, of Portland, has been engaged as soprano soloist with McElroy's Band, which will furnish the music for the Oregon State Fair to be held at Salem the last of September. Gertrude Hoeber was the violinist in several programs given at Seaside, where she spent the Summer.

J. Frank Frynsinger, head of the organ department of the University School of Music, Lincoln, Neb., gave a recent organ recital at Emmanuel Reformed Church of Hanover, Pa., in which he played compositions by Mendelssohn, Beethoven, Schubert, Bach, Wolstenholme, Hoyte, Cadman and five works of his own composition. The latter were "Traumlied" (first time), Processional March, Cantilene and "Laudate Dominum," all new, and "Meditation."

Mr. and Mrs. Frederick Gunther, soprano and bass-baritone, returned last week to New York after a Summer spent in the West, where in addition to vacation pleasures they gave several joint recitals. They will specialize in this work this Winter. Mrs. Gunther is again soloist this year at the Thirty-fourth Street Reformed Church and Mr. Gunther of the West Park Presbyterian, while both singers are members of the choir of Temple Israel in Brooklyn.

A chorus of fifty voices is being formed among the members of the Presbyterian Church in Madison, Wis., with the aim of making good music a more important factor in the city. During the coming year, instead of having four professional musicians furnishing the music as in previous years, this large chorus will officiate. It will be trained and conducted by Prof. Paul F. Dykema, the new head of the public school music department of the University School of Music in Madison.

Absolute silence is demanded of the guests at Atlantic City's Marlborough-Blenheim during the evening concerts in the "Blenheim Exchange" by the hotel's efficient quartet. This is composed of Louis Kroll, pianist and director; Julius Brander and Max Selinsky, violinists, and Carl Johnner, cellist. In the concert of Sunday evening, September 14, Mr. Brander played the Vieuxtemps Polonaise in D. Mr. Kroll offered the favorite Liszt "Liebestraum" and the Popper Gavotte was played by Mr. Johnner.

The faculty of the music and oratory departments of Cooper College (Sterling, Kan.) presented the following program on

September 9: "Le Secret," Fauré; "Stille Sichenheit," Franz, Frank E. Kneeland; "Valse Triste," Sibelius, Jean Demuth; selection from "Taming of the Shrew," Aleeth Willard; Impromptu, Fauré; Impromptu, Rheinhold, Jean Demuth; selection from "Kentucky Cardinal," Aleeth Willard; "Pine Tree," Mary Turner Salter; "The Nightingale Has a Sign of Gold," Whelpley, Professor Kneeland.

An unknown singer said to be possessed of great possibilities appeared in Milwaukee musical circles September 9 when Lillian Bennett, aged eighteen years, applied for membership in the Milwaukee A Capella Chorus and was found to have a voice which touched high C perfectly. The young woman has never had any musical training outside of that in the public schools, but her father, after Director Boeppeler advised him to train the girl's voice, decided to let her have a musical education if her present promise is continued.

Two of the singing societies of Kenosha, Wis., made an excellent showing at the international singing contest held at North Chicago on September 1, competing with fifteen other societies. The Deutscher Männerchor Liederkreis, of Kenosha, under the direction of Prof. Raymond Flasch, carried off second honors in the first division, limited to clubs of twenty-five or over. The second prize in the third division, for societies of twenty and under, was won by the Danish Singing Society Brage, also of Kenosha, under the direction of Prof. August Baltzer.

Of the daily concerts which Will C. Macfarlane, municipal organist of Portland, Me., has been giving at the Portland City Hall this Summer, the following is an interesting and characteristic example: Overture, "Raymond," Thomas; Prayer and Cradle Song, Guilman; Toccata in F, Bach; March of the Knights of the Grail ("Parsifal"), Wagner; Tone Poem, "Finlandia," Sibelius; Largo, "New World" Symphony, Dvorak; Toccata, 5th Symphony, Widor; "Evening Bells" and "Cradle Song," Macfarlane; Largo, Handel; Storm Fantasia, Macfarlane.

A second musical course has been arranged for the coming season in Shawano, Wis. As in former years, the Methodist course will offer a series which will take place after the Christmas holidays. To provide musical entertainment before this series the Episcopal Guild has completed arrangements for three concerts. The first will be given, on October 9, by Mabel Rogers, harpist; Strart McComb, the boy soprano, and Mrs. Vera Edwards, reader. The second event will be given by Marguerite Austin, violinist; Miss Woolman, cellist, and Mrs. Lawing, soprano, the date being November 5. On

December 5 the last concert will be given by Vera Lister, soprano; Florence Smith, reader, and Sara Pine, pianist and flutist of Chicago.

A musical evening was given September 11 in Washington, D. C., in the studio of Mrs. Werner Gibbs, the following artists taking part: Katharine McNeal, Katharine Brooks and Marie Hanson, pianists; Irma Gibson, classic dancer and song interpreter, and Mrs. Gibbs and Helma Cheeseman, sopranos. Miss Gibson was being introduced into musical circles and won warm praise for her graceful poses and charming interpretations. Miss Brooks and Miss McNeal furnished numbers which were thoroughly enjoyed. German, Italian and English songs were offered by Miss Cheeseman in delightful style, while Mrs. Gibbs gave artistic renditions of operatic selections and songs, "The Rose" being especially enjoyed as it was interpreted in motion by Miss Gibson. Miss Hanson was the accompanist for dancer and singers.

The first program of the season at Dana's Musical Institute, Warren, Ohio, was presented September 10 by the Dana Orchestra and soloists to an audience that entirely filled the concert hall. Encores were the rule. The program was the first of forty to be presented free to the public this season. For the last forty-five years this giving of free concerts has been the rule of President W. H. Dana of the Institute and the excellence of musical conditions in Warren, from an educational standpoint, is ascribed to these programs almost entirely. In the concert of the 10th the orchestra played compositions of Johann Strauss, Parkinson and Herbert; the Dana Musical Institute Trio was heard in works by Widor and Bartholemey, and there were piano solos by Mr. Dana and Miss Luley, cello solos by Mr. Ruhland and violin solos by Mr. Hert.

The Kipp String Quartet, of which F. W. Kipp is director, will start its fourth season October 1 with a recital in Minneapolis. The quartet, which is composed of Hazel Kipp, first violin; Maude Kipp, second violin; Winifred Kipp, piano and cello, and F. W. Kipp, viola, devotes most of its attention to free concerts of educational music given in the public schools of Minnesota and is working to have a bill passed through the State Legislature making the free concerts a permanent feature in the schools. The quartet has also given free concerts in the Indian schools, State hospitals, etc. "It was interesting to note the effect of music upon the insane at Fergus Falls," writes Winifred Kipp to *MUSICAL AMERICA*. "There are about 1500 patients there and we gave three concerts. At the first concert they were very restless; at the next less so, and during the last concert one could hear a pin drop in any part of the large hall."

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## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

### Individuals

**Althouse, Paul.**—Reading, Pa., Oct. 15.  
**Antosch, Albin.**—Akron, O., Oct. 21.  
**Barbour, Mme. Inez.**—Worcester, Mass., Nov. 9; Portland, Me., Nov. 10; Providence, R. I., Nov. 11; Springfield, Mass., Nov. 12.  
**Barrows, Harriot Eudora.**—Worcester, Mass., Oct. 26.  
**Connell, Horatio.**—New York, Nov. 25; Toronto, Feb. 3, 4, 5.  
**Davidson, Rebecca.**—Pittsburgh, Pa., Oct. 14; New York, Aeolian Hall, Oct. 24.  
**Downing, Geo. H.**—Boston, Dec. 21, 22.  
**Eubank, Lillian.**—Newark, N. J., Nov. 10.  
**Faas, Mildred.**—Maine Festival, Oct. 2-8.  
**Farrar, Geraldine.**—Seattle, Wash., Sept. 26; Vancouver, Sept. 29; Portland, Ore., Oct. 1; San Francisco, Oct. 5; Oakland, Cal., Oct. 7; Los Angeles, Oct. 9; Denver, Oct. 13; Kansas City, Mo., Oct. 17; Chicago, Oct. 19; Pittsburgh, Oct. 21.  
**Finnegan, John.**—Bangor, Me., Oct. 2, 3, 4; Portland, Me., Oct. 6, 7, 8; Boston, Oct. 10; Providence, Oct. 12.  
**Goold, Edith Chapman.**—Pratt Institute, Brooklyn, N. Y., Oct. 23.  
**Granville, Charles N.**—New York (Aeolian Hall), Oct. 29.  
**Griswold, Putnam.**—Minneapolis, Oct. 24.  
**Hamlin, George.**—Salt Lake, Utah, Oct. 3; Seattle, Wash., Oct. 8; St. Louis, Mo., Nov. 20.  
**Harris, George.**—Maine Festival, Oct. 2-8.

**Henry, Harold.**—New York, Aeolian Hall, Oct. 29; Boston (Jordan Hall), Oct. 30; Toledo, Nov. 5; Chicago, Nov. 16; Grand Rapids, Nov. 28.  
**Holt, Gertrude.**—Worcester, Mass., Nov. 17.  
**Huss, Henry Holden.**—Colgate University, Hamilton, N. Y., Nov. 20.  
**Huss, Hildegard H.**—Colgate University, Hamilton, N. Y., Nov. 20.  
**Jordan, Mary.**—Worcester (Mass.) Festival, Oct. 2.  
**Kaiser, Marie.**—Akron, O., Oct. 21.  
**Kerns, Grace.**—Syracuse, Dec. 4.  
**Knight, Josephine.**—Walpole, Mass., Dec. 12.  
**Kraft, Edwin Arthur.**—Nashville, Tenn., Sept. 26, 27, 28 (First Presbyterian Church); Godfrey, Ill. (Monticello Seminary), Oct. 24.  
**Kubelik, Jan.**—Chicago, Oct. 5.  
**Mannes, David and Clara.**—New York, N. Y., Oct. 26, Nov. 16, Dec. 14; Montreal, Can., Nov. 27.  
**Melba, Mme.**—Montreal, Sept. 29; Toronto, Oct. 7; Philadelphia, Oct. 23.  
**Miller, Christine.**—Holidaysburg, Pa., Oct. 24; Pittsburgh, Pa., Oct. 27; Cleveland, O., Oct. 28; Toledo, O., Oct. 29; Detroit, Mich., Oct. 30; Milwaukee, Wis., Oct. 31.  
**Murphy, Lambert.**—Portland, Me., Oct. 27; Providence, R. I., Oct. 28; Springfield, Mass., Oct. 29.  
**Phillips, Arthur.**—Worcester (Mass.) Festival, Oct. 2.  
**Possart, Cornelia Rider.**—Maine Festival, Oct. 2-8; Washington, D. C., first two weeks in December.  
**Powell, Maud.**—Worcester, Mass., Oct. 26; Portland, Me., Oct. 27; Providence, R. I., Oct. 28; Springfield, Mass., Oct. 29.  
**Simmons, William.**—Pratt Institute, Brooklyn, N. Y., Oct. 23.  
**Teyte, Maggie.**—Parma (Italy), Verdi Festival, Sept. 20; Berlin, Royal Opera, last week September; Des Moines, Ia., Oct. 10; Marquette, Mich., Oct. 13; Houghton, Oct. 14; Duluth, Oct. 16; Chicago (Orchestral Hall), Oct. 19; Indianapolis, Oct. 22; Cedar Falls, Ia., Oct. 24; Milwaukee, Oct. 26.

### Orchestras, Quartets, Chorus, Etc.

**Manhattan Ladies' Quartet.**—Brooklyn, N. Y., Sept. 28; New York City, Oct. 12 and 26.  
**Minneapolis Symphony Orchestra.**—Minneapolis, Oct. 24, 26; Nov. 2, 7, 9, 16, 21, 23, 30.  
**Steinert, Albert M.** (Series of Concerts).—Worcester, Mass. (Sunday evenings), Oct. 26, Nov. 9, Nov. 23, Dec. 7; Portland, Me. (Monday evenings), Oct. 27, Nov. 10, Nov. 24, Dec. 8; Providence, R. I. (Tuesday evenings), Oct. 28, Nov. 11, Nov. 25, Dec. 9; Springfield, Mass. (Wednesday evenings), Oct. 29, Nov. 12, Nov. 26, Dec. 10.

### Ziegler Pupil Seeks Stage Honors

Linnie Lucille Love, the talented eighteen-year-old soprano who has been engaged to sing in Edward Sheldon's big success, "Romance," is a pupil of Mme. Anna E. Ziegler, head of the Ziegler Institute, of New York. Miss Love is the protégée of Laurette Taylor, who is starring in "Peg o' My Heart." She has won unstinting praise from many members of her profession and has before her a promising career.



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## RARE WORK DONE IN CANOBIE FESTIVAL

### Four Choral Societies and Fine Array of Soloists for New Hampshire Concerts

NASHUA, N. H., Sept. 10.—Though the Canobie Lake Park Festival, held at Canobie Lake Saturday and Sunday, September 6 and 7, was not as largely attended as that of last year, on account of the very cold weather, the audiences were nevertheless of good size and there was music of the finest quality to reward those who were in attendance. The festival was given by the Lowell, Lawrence and Manchester Choral societies and the Nashua Oratorio Society, and the audiences were drawn from those cities as well as Haverhill and other places. These festivals are guaranteed by the Massachusetts Northeastern Street Railway Company, and the attendance is composed of the representative society element and musicians of all these towns as well as from Boston. Another year it is proposed to hold the festival in June in order to avoid the cold weather that is usually encountered in September.

Two concerts were given on each day of the festival, all of them under the able conductorship of Eusebius Godfrey Hood. The opening concert had a miscellaneous program and the soloists were Mildred Potter, contralto; Paul Althouse, tenor; Reinald Werrenrath, baritone, and Carl Webster, 'cellist. The Boston Festival Orchestra, William H. Capron, concertmaster, assisted, and Wiltred Kershaw was accompanist.

Miss Potter gave her hearers unlimited pleasure in the familiar "Samson et Dalila" aria and a group of delightful numbers by contemporary Americans that comprised Rudolf Friml's "Where, Oh Where Is Johnny Gone," A. Walter Kramer's "Allah" and Chadwick's "The Danza." Mr. Werrenrath's splendid baritone made beautiful music of Buzzi-Peccia's "Gloria," Frank La Forge's "To a Messenger" and Maude Valerie White's "King Charles," and Mr. Althouse was applauded stormily for his rendering of the big tenor aria in "La Gioconda." Mr. Webster's solos like-

wise came in for their full share of the audience's approval.

Goring-Thomas's "The Swan and the Skylark" and Mendelssohn-Bartholdy's "Walpurgis Night" were sung at the Saturday evening concert, with Grace Bonner Williams added to the other three vocal soloists named above. Mr. Hood conducted performances that were admirable in all details. Mr. Werrenrath was in his best voice and gave the baritone solos with the clear-cut enunciation and fine general expression characteristic of him. Miss Potter's rich contralto was exhibited with telling effect and Mrs. Williams' pure and sympathetic tones produced the most charming effect. Mr. Althouse sang with polished style and a plenitude of virile tone. Between the two cantatas, Miss Potter sang "Ah! Rendimi," Ross; the orchestra played Lacombe's suite, "La Gitarella," and Mrs. Williams was heard in "Depuis le Jour" from Charpentier's "Louise."

In the third concert, on Sunday afternoon, Harry C. Whittemore, pianist, was added to the list of soloists. John W. Crowley served as concertmaster of the orchestra and Ruth E. Ashley was accompanist. Mr. Whittemore played Hiller's Concerto, op. 69. Mr. Werrenrath sang Massenet's aria, "Vision Fugitive," from "Hérodiade," exquisitely, as he did also Bruno Huhn's "Unfearing," Liddle's "Open My Window" and Herman Lohr's "The Ringers." Mr. Althouse rejoiced his hearers with the "Celeste Aida" and Miss Potter's numbers were gems, both in themselves and in their interpretation.

"The Creation" was the attraction at the final concert given on Sunday evening. Mrs. Williams, Mr. Althouse and Willard Flint, bass, were the soloists. Mrs. Williams made a most favorable impression in "With Verdure Clad" and Mr. Althouse's musicianship and fine quality of voice were again in highly agreeable evidence. Mr. Flint proved wholly equal to the taxing arias that fall to the basso.

The work of the chorus of more than 200 singers was very creditable and Mr. Hood always had his forces in secure control.

### Faelten Pianoforte School's Seventeenth Season Opened

Boston, Sept. 13.—The Faelten Pianoforte School opened its seventeenth season with a recital by Carl Faelten in Huntington Chambers this morning at 11 o'clock. Mr. Faelten played selections from Beethoven, Schumann, Henselt, Chopin and Liszt. The registration of the school this season is far ahead of last. W. H. L.

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## Charles Norman Granville, "Baritone Who Came Back" Is for Poets' Rights

"THEY never come back," said some one years ago. Applied to the members of many professions it has proven true, chiefly, however, to baseball pitchers and exponents of pugilism. From time to time it is unearthed and hurled at some singer, who, after a fine career and ensuing retirement, essays to re-enter his chosen field. But there are exceptions to all rules, and in the sphere of song one finds artists who truly succeed in "coming back"—if they do not wait too long. One of these is Charles Norman Granville, the baritone, distinguished last season by numerous successes in the concert field.

In his case, being still in his best years, the "coming back" was not difficult. For "Charles Norman Granville, baritone," was well known as a concert singer several years ago. There had been a change in his voice and he had appeared as a tenor. Then came the "return." Mr. Granville not only returned to the field, but he returned to his baritone calling. The public is said to forget quickly; and this proved true, for Mr. Granville's New York recital at Æolian Hall last November was a fine demonstration of his artistic prowess. Accordingly, his season was a brilliant one, and he sang more than forty times throughout the country.

On getting back to New York last week after his vacation at Lake Sunapee, N. H., where he visited friends, Mr. Granville spoke of his plans to a representative of MUSICAL AMERICA. He was enthusiastic about the coming season, for he enjoys recital work more than anything else. In discussing his repertoire and its many new features, he said: "It is the poem which interests me first of all in the consideration of a new song, for here is what makes possible the music. From it the composer gets the ideas he utters, translating into tone the poet's thoughts. The music comes second. I find it almost impossible to consider a song in any other way, and the results obtained by this method of procedure assure me that I am not far wrong. Of course, it is not the common way, I admit, but it is so closely related with another all-important factor in singing that until I can find a means which works out better I shall continue to go on in this way. That other factor is enunciation. I pride myself on the fact that I have never had a newspaper notice of my work in which the critic has not spoken of the distinctness of my enunciation, and I have the proofs to show that what I say is so. Think for a moment of the interrelation between absolute familiarity with a poem and distinctness of utterance of its component parts. The things which we speak distinctly and clearly are not the thoughts which pass in conversation. What are they other than those things which we actually know? Accordingly, if I make a poem my own, when it comes to singing it I do not have to slur over a single syllable, but knowing it as I do, I can enunciate every syllable so that the man in the last row on the side can get it as easily as the man in the first row center."

This singer also believes in personality as the distinguishing feature between art-

ists who hold an audience and those who do not. "My idea in recital singing, in fact, in all singing, is to paint with the voice as the painter does with his brush. This allows the use of all colors, shades and tints; in short, it is just what an artist in any field needs, for it gives him a canvas to work on." Mr. Granville is the happy possessor of about fifty oratorio parts in addition to his repertoire of classic and modern songs. What David



Bispham said in the columns of MUSICAL AMERICA last Spring about men singing "men's songs" and not lullabies and Spring songs Mr. Granville reiterated here. "In selecting one's repertoire, this matter of what is suited to the sex must be borne in mind. I think I can point it out clearly by asking you if you would like to hear a woman sing 'Danny Deever.'"

To Victor Maurel, the noted French operatic baritone, creator of the Leoncavallo *Tonio* of "Pagliacci," Mr. Granville gives credit for the artistic taste and interpretative ability with which he is able to invest his singing. "Maurel is to me the greatest genius of the century in the matter of interpretation," said Mr. Granville. "I owe much to him and feel grateful at all times for his clear delineation of the values of such media of interpretation." It is pleasant to note the relations existing between this Gallic master and Mr. Granville, which those who stepped behind the stage after Mr. Granville's Æolian Hall recital last Fall may have witnessed. Mr. Maurel was on hand to congratulate his pupil on the splendid work he had put to his credit, exemplifying many of the principles which he had taught.

Two points which Mr. Granville is in-

sistent about are singing from memory and "no smoking." The first hinders true interpretation, he claims, while the second hinders that production which an artist should be able at all times to command. So when the season's preparation begins, months before it actually opens, Mr. Granville puts aside the harmful weed and becomes an anti-tobacco enthusiast.

Not only are American composers featured by him, as his programs show, but



Above, from Left to Right: Albert Clerk-Jeanotte, Victor Maurel, Vera Curtis and Charles Norman Granville. Below: Mr. Granville at Lake Sunapee, N. H., Where He Spent Part of His Vacation

he is interested in their personal progress. A year ago Mr. Granville introduced Charles Gilbert Spross's setting of the Kingsley poem, "Lorraine, Lorraine, Lorraine," written for him by the composer, and perhaps the finest dramatic song Mr. Spross has written. So completely did he interpret it that it has become associated with his name. As the phrase has it, he "made" the song, singing it on every recital program he gave last season. This number, Mr. Granville will tell you, grips his audiences as tensely as anything he sings and proves to him that the American song is not only an interesting acquisition to the repertoire, but is something with which a singer may achieve success. His recital at Æolian Hall, New York, on October 24, will introduce new American songs by Harriet Ware, J. Bertram Fox and Campbell-Tipton, and will also have, in addition to the classics, songs by MacDowell and Spross. Next year, Mr. Granville hints, he will present an all-English program.

A. W. K.

Ex-King Manuel of Portugal is said to be an accomplished musician.

## PITTSBURGH TO HAVE WINTER ORCHESTRA

Season of Bernthaler Organization Practically Assured—Sousa on Cubist Music

PITTSBURGH, Sept. 15.—After several weeks of quiet but persistent effort, practically sufficient guarantors have come forward to insure the permanency of the Pittsburgh Festival Orchestra, Carl Bernthaler, conductor, throughout the Fall and Winter season. This announcement was made to-day by S. J. McCracken, who, with Frank W. Rudy, will manage the orchestra season. The concerts will be held at Carnegie Music Hall, the orchestra for the Pittsburgh concerts to be increased to forty men.

It is planned to use Pittsburgh soloists mainly at these entertainments. Some also may be secured from out of town, but the idea is to give the concerts as much Pittsburgh color as possible. The management during the last week has made arrangements to give concerts at Oakmont, Beaver Falls, Sewickley, Coraopolis, Greensburg, Johnstown and elsewhere, these being all nearby towns.

Manager McCracken said to-day that concerts out of town will be begun in a week or two, but that it will be the latter part of October or the first of November before concerts will be given in Pittsburgh. The management has asked for a guarantee of \$10,000 and, while this amount has not yet been fully subscribed to insure the permanency of the orchestra, it is said that there is no doubt but that it soon will be.

Charles Heinroth, city organist at Carnegie Music Hall and director of music of Carnegie Institute and the wealthy Third Presbyterian Church of this city, sailed last week from Europe for Pittsburgh and is expected home this week to begin his organ recitals. Announcement was made to-day that he is also going to give a number of out-of-town recitals the coming season. He will give lecture recitals both at home and elsewhere. His work will be under the management of S. J. McCracken.

John Philip Sousa and his band spent last week in Pittsburgh and delighted thousands of patrons at Exposition Music Hall. Asked his opinion concerning cubist music, he said he did not think much of it—that impressionistic music could not live in the domain of art. He believes that music must be inspired by nature. Nature is fond of curves and the cubist art in music is built along angular lines, while natural music is full of curves. Mr. Sousa cannot see anything in impressionistic music except a passing fancy. E. C. S.

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